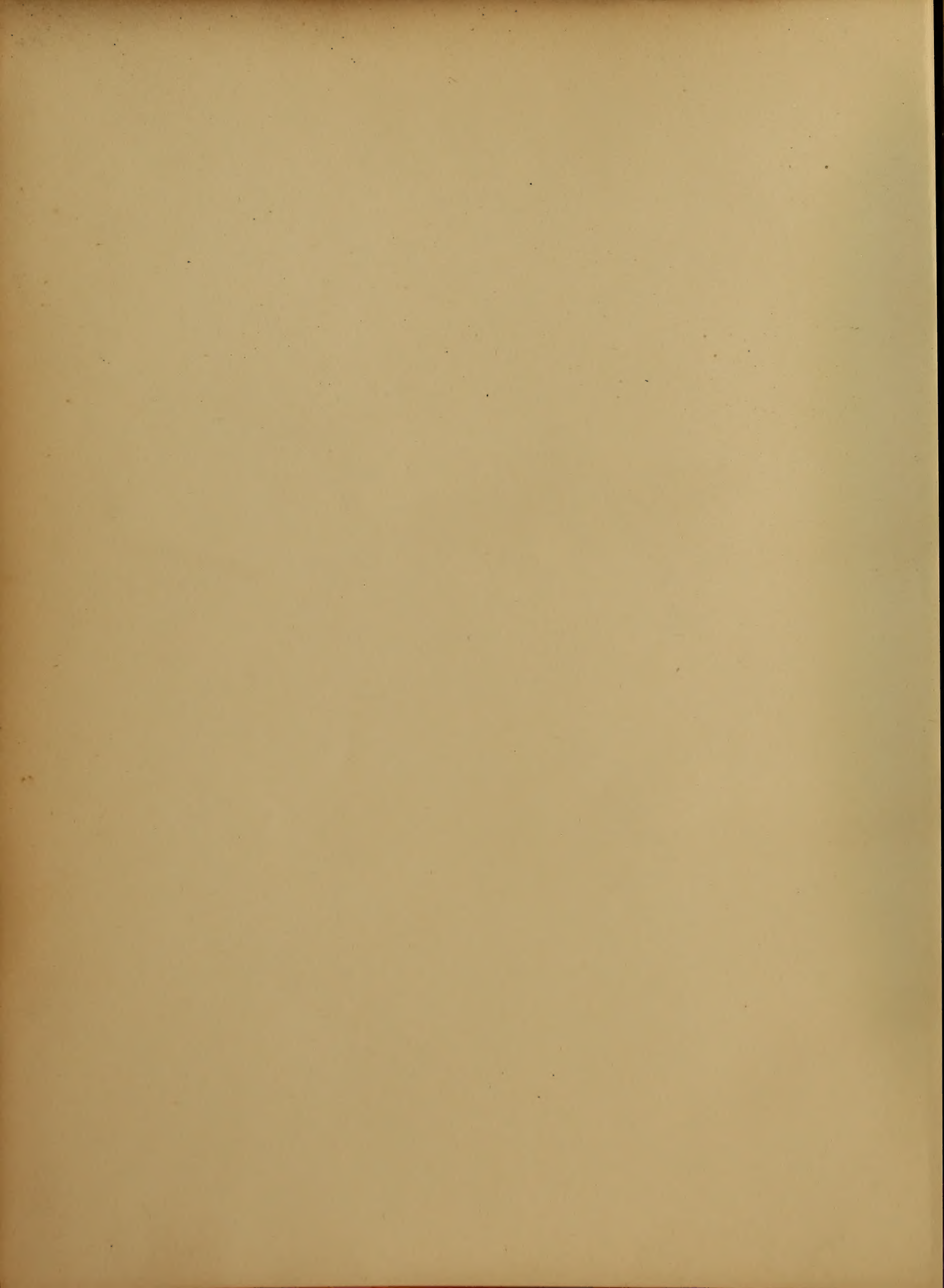








Burlington Fine Arts Club.

EXHIBITION
OF
PICTURES

BY MASTERS OF THE

NETHERLANDISH

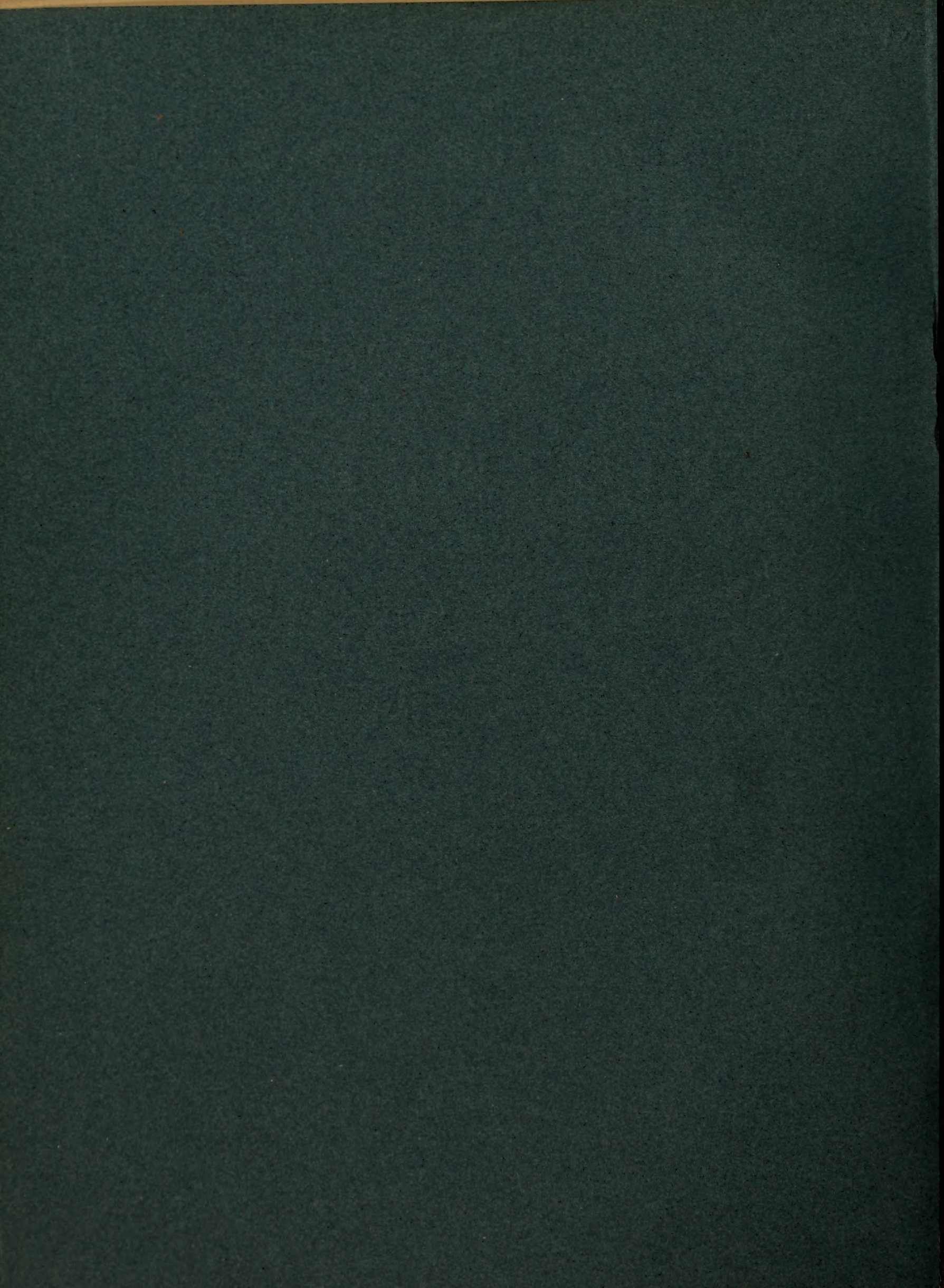
AND ALLIED SCHOOLS OF XV. AND EARLY XVI. CENTURIES.



LONDON:

PRINTED FOR THE BURLINGTON FINE ARTS CLUB.

1892.



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LIST OF CONTRIBUTORS.

*G. P. BOYCE, ESQ.

MRS. STEPHENSON CLARKE.

*SIR FRANCIS COOK, BART.

THE EARL OF CRAWFORD AND BALCARRES.

*C. T. D. CREWS, ESQ.

THE DUKE OF DEVONSHIRE.

ISAAC FALCKE, ESQ.

THE CORPORATION OF GLASGOW.

STEPHEN GOODEN, ESQ.

CAPTAIN HOLFORD.

KENNETH MUIR MACKENZIE, ESQ., Q.C.

PERCY MACQUOID, ESQ.

*ALFRED MORRISON, ESQ.

J. FLETCHER MOULTON, ESQ., Q.C.

*THE EARL OF NORTHBROOK, G.C.S.I., F.R.S.

THE EARL OF PEMBROKE.

*SIR J. C. ROBINSON.

*GEORGE SALTING, ESQ.

MONSIEUR LÉON SOMZÉE.

EARL SPENCER, K.G.

WILLIAM SPREAD, ESQ.

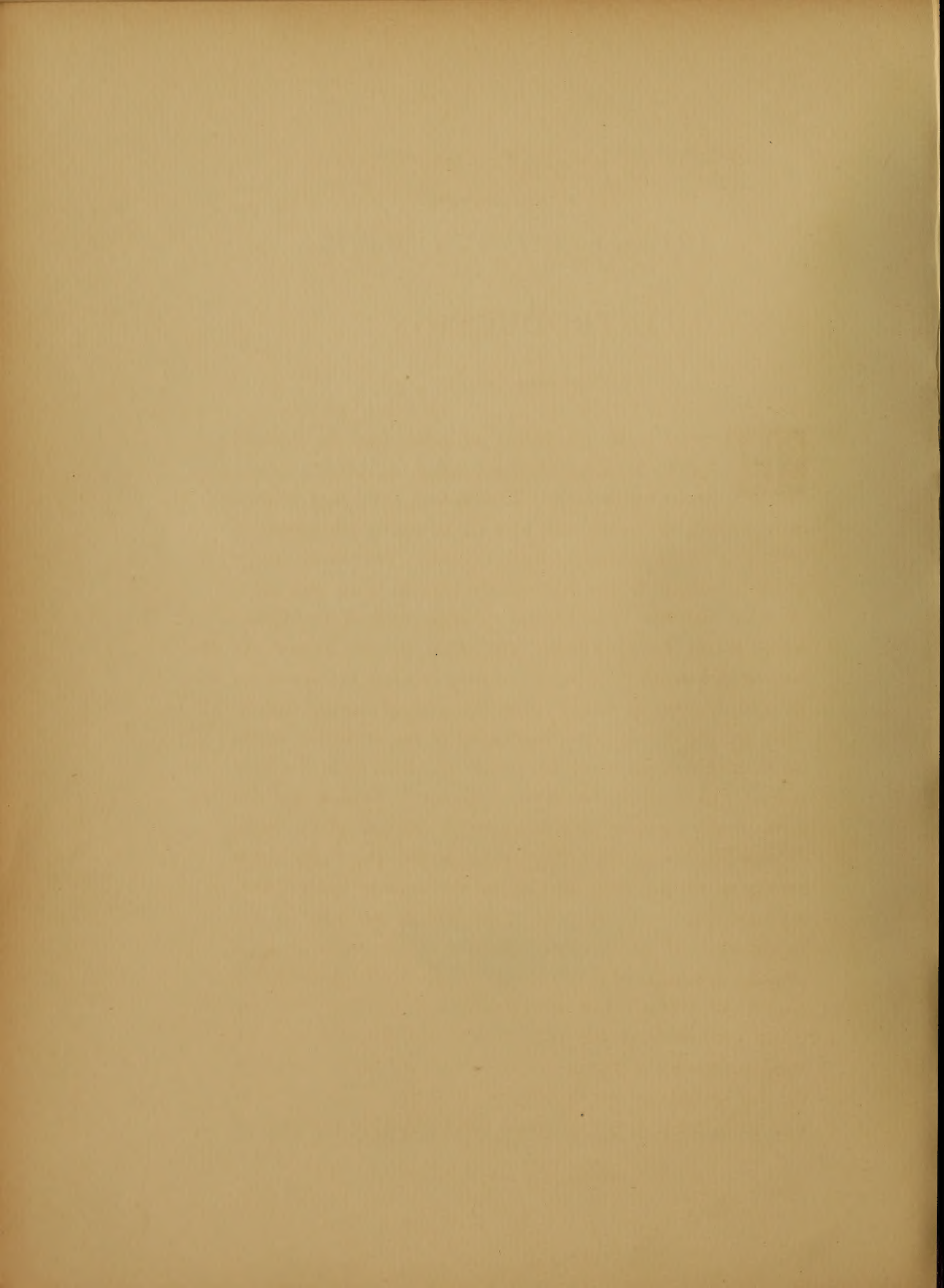
EDWARD STEINKOPFF, ESQ.

THE EARL OF VERULAM.

HENRY WILLETT, ESQ.



* The Contributors whose names are marked with an asterisk are Members of the Club.





INTRODUCTION.



T used to be the fashion to assert that the brothers Van Eyck created Flemish painting, as Aristotle created the science of Logic. Later investigations tend to show that progress was continuous, from the revival of the productive instinct in the early Middle Ages onwards. The school of art which flourished in the Netherlands between 1400 and about 1550 was only the most brilliant development from the Gothic school of the Lower Rhine. The oldest Flemish pictures yet discovered, a series of large and coarsely executed frescoes in the Byloque hospital at Ghent, date from the thirteenth century. They are excelled by some later works of the same class in the old Guildhall, in which we find much to remind us of the early Italians. Even the great name of Giotto is recalled here and there by the simplicity and directness of the conception. Some Flemish writers contend that these works prove the great movement of the early fifteenth century to have had a purely national origin, and to have had little or no root in the ecclesiastical art of mediæval Germany. This seems to be a patriotic opinion. The Christ, the Virgin, and the John the Baptist, of HUBERT VAN EYCK, have more analogy with the extant productions of the old school of Cologne, than with the Bayeux-tapestry-like procession of archers at Ghent. Perhaps the fairest way to put it will be to say that, so far as it was ecclesiastical, the early art of the Netherlands was affiliated

DATES, AND
AUTHORITIES
USED.

*Messenger des
Sciences et des Arts
de la Belgique,*
1834, p. 200; and
1840, p. 224.

1260.

1300.

directly upon the art of mediæval Germany, whose head-quarters were at Cologne; and, so far as it was secular, that its determining cause was the remarkable personality of JAN VAN EYCK, whose immediate inspiration seems to have come from the pleasure he took in painting the donors' portraits in votive pictures. The famous Ghent altarpiece, of which the *Adoration of the Lamb* is the chief panel, represents at once the highest point reached by development from the old Gothic school, and the first achievement of that modern, naturalistic spirit which animated the painter of our *John Arnolfini*, and of the Berlin *Man with the Pink*.

In attempting a short sketch of the school's development, it will be well to start with the historical period, which may be said to begin with the formation of those Guilds from whose books so much of our earliest data are gleaned.

A. J. Wauters :

La peinture

Flamande (1883).

These institutions were mostly founded in the second and third quarters of the fourteenth century. The Guild of S. Luke at

1337. Ghent dates from 1337, the year of the famous treaty with England, that of Tournai from 1341, that of Bruges from 1351, that of Louvain from about 1359, while the Corporation at Antwerp was formed in 1382. It is to the books of these guilds and to the records of their ecclesiastical patrons that the historian must turn for most of his early facts.

The first mention of pictures, as distinct from mere wall

1353. decorations, occurs in 1353, when JAN VAN DER MOST painted a

Ed. de Busscher:

Recherches sur les

peintres Gantois,

p. 166.

Martyrdom of S. Liévin for the Abbey of S. Bavon, at Ghent.

A few years later one HUGO PORTIER painted a *S. Amand pulling*

1370. *down an altar to Mercury* for the same abbey. The chief artist of

1378 to 1386. this time was JAN VAN VOLUWE, painter and illuminator to the

Pinchart: *Archives*

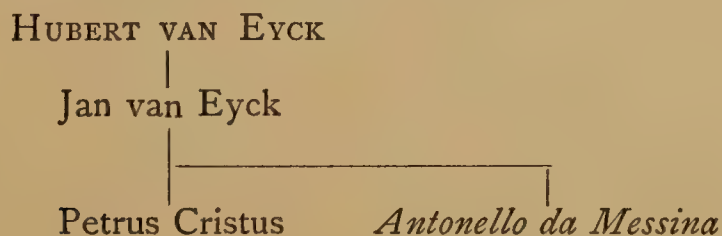
des Arts, vol. iii.,

p. 96.

Dukes of Burgundy. His works, however, like those of his predecessors, have disappeared, and almost the sole picture from these early years we now can point to is a *Calvary*, dated 1363, in

the Museum of Antwerp. Ten years later we find several painters who have left traces behind them, mainly in illuminations. JEHAN 1372 to 1377. DE BRUGES was *peintre et varlet de chambre de Monseigneur le roi Charles V.*, about 1372-1377; ANDRE BEAUNEVEU, his contemporary, 1374 to 1390. was painting in 1390 at the chateau of the Dukes of Berri, at Froissart. Meun-sur-Yèvre; JEHAN DE HASSELT was painter to the Count of Busscher. Flanders about 1380: fragments exist in the Church of Notre Dame 1386. at Courtrai which may be ascribed to him; MELCHIOR BROEDERLAM 1383 to 1409. worked at Ypres from 1383 to 1409, and also at Dijon, where *Annales de la Société Archéologique d'Ypres*, vol. ii., p. 175. examples of his art may be seen in the museum; JACQUES CAVAEEL 1399. also worked at Ypres. JAN MALOUEL, painter and *varlet* to Wauters: *Bulletin de l'Acad. R. de la Belgique*; 1883, p. 317. Desalles: *Mémoires pour servir à l'histoire de France*, p. 138. Jean. Sans Peur, who painted his master's portrait in 1415 for 1415. period, and to the birth of HUBERT VAN EYCK.

Artistic Pedigree of the Van Eyck Group.



The date of HUBERT VAN EYCK's birth is pure matter of 1370(?) to 1426. conjecture. Van Mander gives it as 1366. This date may be too early, but the probabilities point to one not much later. It has now been ascertained that his brother JAN died in July, 1440. Marcus van Vaernewyck, in his *History of Belgium*, published in 1565, says that JAN was still young at his death. Supposing that "still young" means 50, that would put the date of JAN's birth in 1490. On the other hand, Van Mander tells us that JAN died very old, and that he was much younger than HUBERT. This latter statement is borne out by the tradition which identifies the brothers with the two most conspicuous figures in the lower

Van Mander:
Het Schilderboek,
1618. Tr. by H.
Hymans into
French: *Le Livre
des Peintres*;
Paris, 1885.

Guicciardini:
*Descrittione di
tutti i Paesi Bassi*;
Antwerp, 1567.
The chapter on
Antwerp is used
by Vasari for his
Second Edition.
In his First he
ignores HUBERT.

Van Vaernewyck: right hand *volet* of the Ghent altarpiece, now in Berlin. Here
De Histoire van
Belgis of Kronyke the apparent difference is at least 20 years. On the whole it is
de Nederlandsche
oudheid, 1568. fair to say that HUBERT cannot have been born much later than

Kugler: *Hand-* 1370. If we allow, and the internal evidence is entirely on the
book of Painting, side of doing so, that the seven upper panels of the Ghent altar-
 Waagen's Ed.; piece are mainly, at least, by the elder brother, then to HUBERT
 London, 1874. VAN EYCK belongs the credit of having put the crown on the first
 Crowe and Caval- development of Flemish art. The conceptions of HUBERT are
 caselle: *Early* architectonic. His figures are large in design, full of dignity, and
Flemish Painters; thoroughly restful in æsthetic effect. The encyclopædic minuteness
 London, 1874. of JAN is conspicuous by its absence. Breadth, grandeur, dignity,

Michiels: *Histoire* and intellectual coherence are the qualities aimed at and achieved.
de la Peinture
Flamade. There is nothing in the younger brother's work to suggest that

L. de Laborde: he was capable of such things as the seven upper panels of the
Les ducs de Bour- Ghent altarpiece, or, conversely, in those panels themselves, to
gogne; Paris, 1849. warrant our crediting their author with the teeming detail of
 the five lower pictures. HUBERT VAN EYCK died on the 18th
 September, 1426, leaving his great work unfinished. Reluctance
 has sometimes been shown to allow him the credit he deserves.
 There has been a propensity to make more of the better known
 and more "modern" brother, and to avoid acknowledging the
 supremacy in design of the elder. The three chief figures of
 the Ghent altarpiece are richer in style than anything of JAN's.
 Their nobility and their truth are of a different sort from his.
 HUBERT was an idealist, JAN a realist; HUBERT had the loftier, JAN
 the more original, mind. In HUBERT's hands a model was an
 instrument to give a fuller dignity, a deeper humanity, to the
 old conceptions. JAN seems to have had no room for this double
 ideal. With him the concrete thrust out the abstract, and, especially
 in his later days, he became the most literal of all great painters.

The only things which can be ascribed with any confidence to
 HUBERT VAN EYCK are those panels of the S. Bavon polyptych

in which a manner and style distinct from those of JAN appear. Pictures exist in various collections in which critics have fancied they discerned the same hand. The most important is a large altarpiece in the Madrid Gallery. Some call it a comparatively late production, others see in it a worthy rival to the *Adoration of the Lamb* itself. In a picture lent by Sir Francis Cook to the present Exhibition, the *Holy Women at the Sepulchre*, there are parts which show a strong affinity to the upper panels of the Ghent altarpiece. I would especially point to the Angel seated on the tomb, who bears a very striking resemblance to HUBERT's choristers.

In JAN VAN EYCK we see the sudden irruption of the natural, the modern, spirit, into the old idealistic world. No matter what the subject may be with which he has to deal, he takes his actors from the world about him and poses them, as it were, for the ancient parts. The true devotional spirit is quite absent from his work. Even the *Adoration of the Lamb*—the lower part—is rather a well-contrived pageant than an expression of any deep-rooted idea. It was by the actual that JAN VAN EYCK was fascinated, and only in his dealings with it do we find the consummate artist. Look, for instance, at the *Vierge au Donataire* in the Louvre. Every part is admirable except the head of Mary and the personality of the Child. The figure of Rollin himself, the drapery of the Virgin, the architecture of the room, and the marvellous landscape seen through its arcades—all these are wonders of curiosity, of technical skill, and of æsthetic balance, while the two heads which should be the centre and crown of it all are of the dullest clay. The number of Van Eycks in England has decreased rapidly within the last few years. The *Madonna, with a kneeling Donor*, of Lord Exeter, the *Jan Arnolfini*, of Mr. Nieuwenhuys, and a *Christ Blessing*, an interesting but unsatisfactory picture, have all left us for Berlin. The only indubitable examples we still possess are the three

1390 (?) to 1440.

Vasari: *Vite*, &c.
Vol. 7, p. 579.

Morelli's *Anonimo*,
and the authorities
quoted for
HUBERT.

W. H. James
Weale: *Notes sur*
Jean van Eyck
and *Catalogue du*
Musée de l'Acad-
émie de Bruges.

pictures in the National Gallery, and the small *Virgin and Child*, from Ince Hall, now in this Exhibition. Lord Heytesbury's *S. Francis receiving the stigmata* is, in the opinion of some judges, an old copy from the similar picture in the Royal Gallery of Turin.

The man of whom we can say with most confidence that
 1444 to 1472. he was a pupil of JAN VAN EYCK, is PETRUS CRISTUS. He
 Crowe and Caval- was born at Baerle, between Tilbourg and Hoogstraeten. In 1444
 caselle : *Early* he obtained the freedom of Bruges. In 1463 he was commissioned
Flemish Painters; Ed. 1879, p. 135. to paint a banner for the town. In 1472 he represented the
 Catalogue of Painters' Guild in a dispute with Pierre Coustain, the Duke's
 Berlin Museum, painter. He was a true disciple. Not only were his technical
 1891: *Repertorium* methods like those of his master, his ideals, too, were similar.
für Kunstwissen- His aim, unconscious or otherwise, was to unite the notions
schaft, ii., 419. he inherited to the actual life he found about him. His best
 picture, a *S. Eligius selling a ring to a young couple* (Oppenheim
 Collection, Cologne), is the realization of such a scene as might
 have occurred any day in a Bruges shop. The only sign of
 unusualness is the halo round the canonized goldsmith's head.
 PETRUS, however, was not so helpless before the ideal as his
 master. He painted a *Hell*, now in Berlin, in which there is no
 lack of vigour or invention, although the companion scenes, an
Annunciation, a *Nativity*, and a *Last Judgment*, are poor enough.
 It was in portraiture that he chiefly shone. Two good examples
 of his work in that line are here, another is in the National Gallery
 (No. 696), and a fourth in the Berlin Museum (No. 532).

1444 (?) to 1493.
 Vasari, vol. ii.,
 p. 563.

Crowe and Caval-
 caselle : *Early*
Flemish Painters,
 p. 230 (Ed. 1874);
 and *Painting in*
North Italy,
 vol. ii., p. 77.

The accounts which would give JAN VAN EYCK a second
 immediate pupil in the Italian, ANTONELLO DA MESSINA,
 have been discredited by a consideration of dates, and yet
 it is impossible to believe that the painter of the *Portrait*
 numbered 1141 in the *National Gallery* built himself, not upon
 the author of the *Man with the Red Turban* (No. 222), but

upon ROGER VAN DER WEYDEN. The two pictures express identical ideas in identical methods. Even the lowering of tone which distinguishes JAN VAN EYCK from his most important successors is exactly repeated in the work of ANTONELLO. The whole truth about ANTONELLO's relation to the Flemish school has yet to be discovered.

The immediate influence of JAN VAN EYCK on Flemish art was curiously small. As a master and head of a school he was eclipsed by ROGER VAN DER WEYDEN. The individuality of ROGER was in no way comparable to that of JAN, but as a *vulgarisateur*, as a lubricator of the wheels of art, he was by far the more useful man.

Morelli: *Italian Masters in German Galleries*, p. 376 (Ed. 1883).

1399 (?) to 1464.

Catalogue of the Brussels Gallery, 1889.

Van Mander.

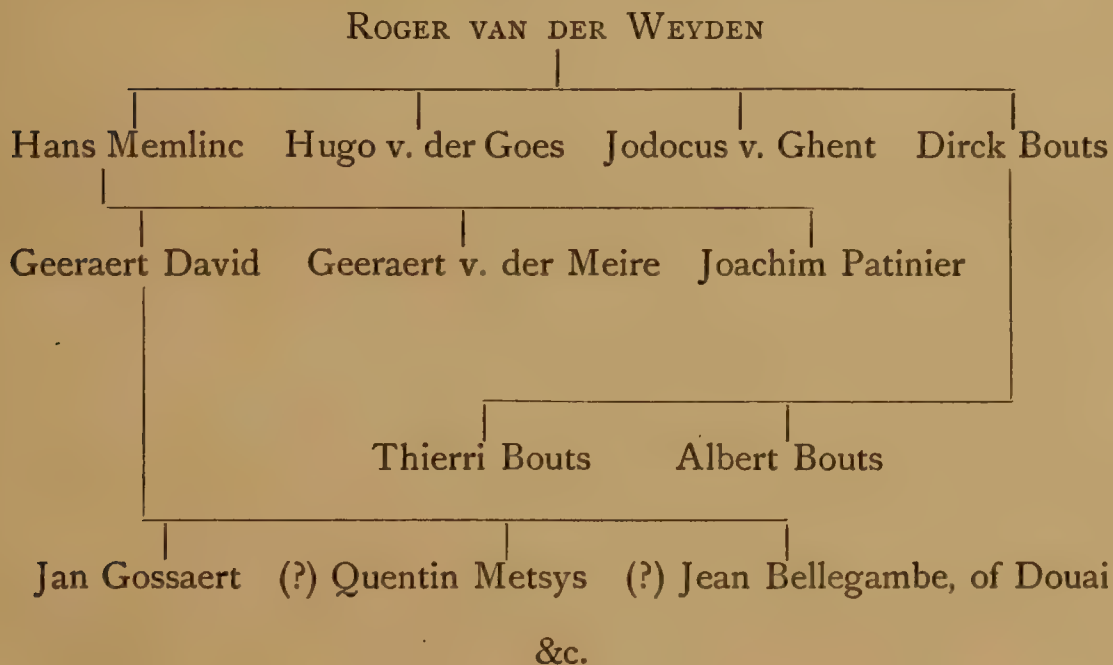
Crowe and Cavalcaselle.

Journal des Beaux Arts, 1863, p. 63.

A. Wauters: *Roger van der Weyden, ses œuvres, &c.*; Brussels, 1856.

A. Pinchart: *Roger van der Weyden et les tapisseries de Berne* (Bulletin de l'Acad. R. de Belgique, S. 2, vol. 17, p. 54; Brussels, 1864).

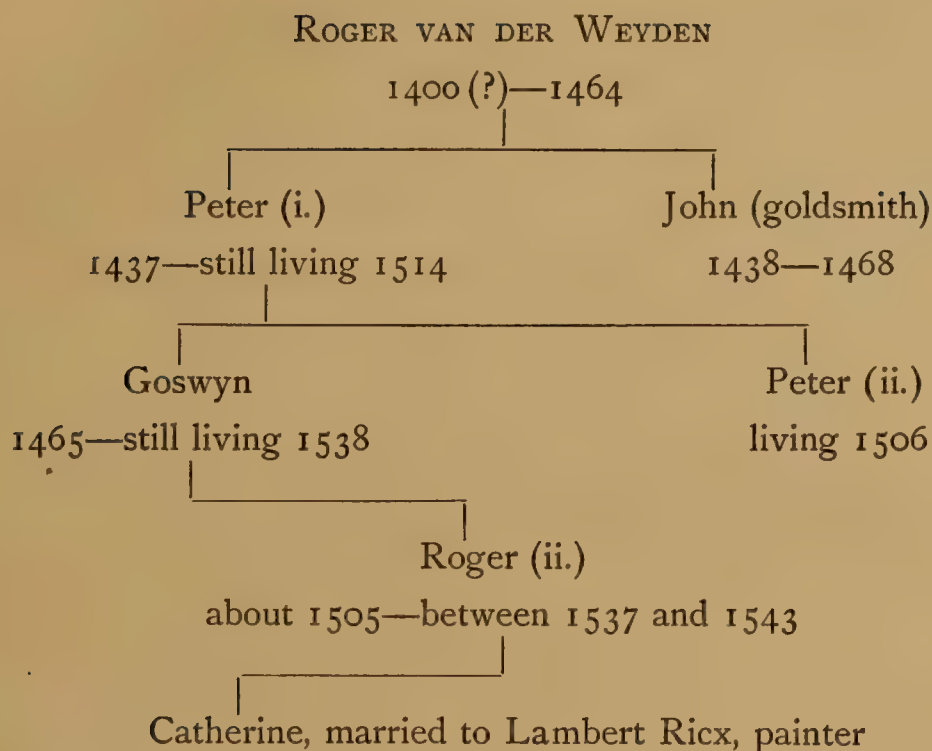
Artistic Pedigree of the School of Roger v. de Weyden.



Italian writers say that ROGER was the pupil of JAN VAN EYCK, but of that we have no confirmation. He was born at Tournai, in all probability, about 1400. His family name was DE LA

PASTURE, in Flemish VAN DER WEYDEN. He was entered in the Guild Books of S. Luke in 1427, when he was already married. He worked at Tournai from 1427 to 1432, under one ROBERT CAMPIN, and in the latter year was admitted to the rank of Master. In April, 1435, we find him settled in Brussels, which had just come under the sway of Philippe le Bon. In 1436 he was already in the enjoyment of his title as *Portraiteur de la Ville*. In 1449 he set out for Italy, inaugurating the era of artistic pilgrimages to the South, and possibly putting into the heads of Italian Masters that knowledge of a new method which was to bear such rapid fruit. In 1451 he was back in Brussels, and there he died in 1464. In some ways ROGER was a finer workman than VAN EYCK. He had a fuller sense of decoration in colour, and a keener eye for pictorial balance. VAN EYCK's harmony is apt to depend on a general embrowning of his tones; in a fine ROGER you will see tints as pure as those of MEMLINC, used with such complete judgment, in the matters of quality and optical contrast, that a unity not less profound than VAN EYCK's is won. The finest VAN DER WEYDENS I know are the two *John the Baptist* triptychs, in the Museums of Frankfort and Berlin respectively, and the little *Holy Conversation* in the former collection of which a school version with variations (No. 19) has been lent to the present Exhibition by Sir Francis Cook. All these are finer in design and more complete in artistic unity than the more famous *Descent from the Cross*, in Madrid, which is engraved in all the books.

The table on the opposite page of ROGER's family is confined to those members who had to do with art:—



Wauters: *La
Peinture
Flamande.*

It has been already intimated that the school of ROGER VAN DER WEYDEN was the most important of the fifteenth century. It included among its scholars HANS MEMLINC, DIRCK BOUTS, JODOCUS VAN GHENT, and HUGO VAN DER GOES. All these became great personalities on their own account, and will be talked of presently. Meanwhile it is necessary to say that the influence of ROGER is to be traced in anonymous pictures in all the galleries of Europe. One of the finest is the double portrait in the National Gallery (No. 653), which used to be ascribed to ROGER VAN DER WEYDEN, THE YOUNGER, another is the *Death of the Virgin*, in the same collection, formerly given to MARTIN SCHONGAUER, which displays the same hand as No. 29 in the present Exhibition. The National collection has no proper specimen of ROGER. The *Mater Dolorosa* (No. 711) and the *Ecce Homo* (No. 712) are good examples of the unimportant class to which they belong, but the *Deposition in the Tomb* (No. 664), seems rather to be the work of his pupil, BOUTS.

W. Bode: *La re-naissance au Musée de Berlin. Gaz. des Beaux-Arts*, 2nd Series; vol. xxxv., pp. 204-220.

1430 (?) to 1495.

**La vie des Peintres Flamands, et Allemands, et Hollandais*, vol. i., p. 12 (ed. 1753).

W. H. James Weale: *Hans Memlinc, a Notice of his Life and Works* (Arundel Society; 1865), and *Catalogue du Musée de Bruges*.

Crowe and Cavalcaselle.

The greatest of ROGER's disciples was, of course, HANS MEMLINC, the real facts of whose career are only now coming to light. In 1753, Decamps published the firstlings of a romance which was destined to be accepted for more than a century as the life of "Hans Hemmelinck."* According to this legend, HANS MEMLINC was born at Damme, near Bruges, served as a soldier under Charles the Bold, was wounded at Nancy, was nursed at the Hospital of S. John, at Bruges, fell in love with a nun, married an heiress, and finally died at the Carthusian Monastery of Miraflores, near Burgos. MEMLINC was really born at Mainz, about 1430. In 1478 he was living at Bruges, in his own house. In 1480 we find his name among those who contributed to the loan towards paying the costs of the war between France and the Emperor Max. In 1487 he lost his wife, Anne, by whom he had had two sons and a daughter, and on August 11th, 1494, he died himself, leaving his children still minors. The triptych in the present Exhibition is the earliest work of his to which an approximate date can be given. The latest is the famous *Chasse of S. Ursula*, at Bruges, which was finished in 1489. Of all the leaders of the early Flemish school, MEMLINC is the most difficult to class, to describe in a formula. His personality is not so marked as those of the VAN EYCKS or ROGER. His enthusiasm, his intense feeling for the sweeter sides of beauty, his love for what is idyllic in life, his touch of effeminacy, and his desire to force tints to their utmost glow, give his art a curious modernity. His weakest point lay in a want of unity. The grand simplicity of HUBERT VAN EYCK was beyond him, and his most ambitious works, such as the *Seven Joys of the Virgin*, at Munich, are collections of anecdotes rather than organised creations. As a painter, pure and simple, MEMLINC was very great. His *Virgin and Child with S. George*, in the National Gallery, and his *Triptych*, from Chiswick House, in the present Exhibition, show a command of the palette scarcely equalled by any other Flemish Master.

The most famous of MEMLINC's pupils were GEERAERT VAN DER MEIRE, of Ghent, GEERAERT DAVID, of Bruges, and JOACHIM PATINIER, of Antwerp. The biography and the *œuvre* of VAN DER MEIRE are still in a state of almost complete obscurity. A certain number of pictures are assigned to him in the Galleries of Antwerp, Bruges, Rome, Madrid, and other places, but upon no more solid ground than conjecture. Certain assertions are made about him in the books, partly on the authority of Guicciardini, partly on that of a now discredited MS. of the fifteenth century, quoted in the Belgian *Messenger des Sciences* for 1824, and partly on that of Van Mander. All that we know for certain is that he was elected Sub-Dean of the Ghent Corporation in 1474, and that he was a sufficiently good artist to leave a great reputation behind him.

1474.

Crowe and Caval-
caselle.

Van Mander.

Guicciardini.

Ed. de Busscher:
*Recherches sur les
peintres Gantois*;
Ghent, 1859,
p. 205.

The second Gerard, the one who called himself GEERAERT DAVID, has been re-introduced to the world by Mr. Weale. He was born at Oudewater, in South Holland, in 1460, and came thence to Bruges to learn his art. In 1483 he was received a Master into the Guild, and in 1501 served the office of Dean. In 1496 he married CORNELIA (see Catalogue, p. 17), daughter of Jacob Cnoop, Dean of the Guild of Goldsmiths. In 1508 he became a member of the Brotherhood of N.D. de l'Arbre Sec, and in 1523 he died. In the work of DAVID largeness and serenity of conception are combined with considerable breadth of execution, and with a predilection for deep general tones very unlike the jewelled brilliancy of MEMLINC. He is without the creative touch. His pictures are passages, rather than coherent wholes. But they often have a dignity and reserve surpassed by no other member of the school. So far as quality goes, his best picture is probably the panel in the National Gallery on which a canon kneels in adoration in the presence of three saints. A small *Adoration of the Kings* (No. 1079) in the same collection is probably by DAVID

1460 to 1523.

W. H. James
Weale, in *Le
Beffroi*, U.S. i.,
224.

Crowe and Caval-
caselle.

also. Other important works by him are a triptych at Genoa, in the Municipal Palace; a triptych, a *Last Judgment*, and an *Execution of Sisamnes*, at Bruges; a *Crucifixion* at Berlin; an *Adoration of the Kings* at Munich; and a very large *Virgin with Saints* in the Museum of Rouen.

1515-1524.

Woermann:
History of Painting, English Ed.
of 1887, vol. ii.,
p. 70.

Madrazo: *Cat. of
Madrid Museum.*

Closely allied with DAVID was JOACHIM PATINIER, over whose doings there is still much confusion. PATINIER is often credited with the invention of landscape painting, a notion which can hardly be sustained in presence of what VAN EYCK and MEMLINC had done before he was born. He painted landscape backgrounds for DAVID and others, and some critics believe he never did anything else. In the Museums of Vienna, Antwerp, Madrid and Carlsruhe, there are pictures signed by him which give a clue to his manner of treating figures. PATINIER is said to have been in North Italy early in the sixteenth century. A landscape lately added to the National Gallery (No. 1298) shows the influence of his example over the Venetian painters, and may be compared, with lively interest, with the small panel in the present Exhibition.

1465-1482.

Crowe and Caval-
caselle, p. 155.

E. de Busscher:
Recherches, &c.,
pp. 65, 105, 113,
117.

A. Wauters:
*Hugues van der
Goes; sa vie et ses
œuvres*; Brussels,
1872.

*Bulletin de l'Acad.
R. de Belgique*,
S. 2, vol. ii., p. 737.

Woermann.

HUGO VAN DER GOES was probably a native of Ghent, but we do not hear of him there until 1465-66. From 1473 to '75 he was Dean of the Painters' Guild; in 1476 he entered the Monastery of Rooden-Klooster, near Soignies; in 1482 he died. His only authenticated picture is the great Portinari altarpiece in the hospital of Santa Maria Nuova at Florence, although a signed *S. John in the Desert*, dated 1472, exists in the Gallery of Monaco. Taking the Portinari altarpiece as a test, many works by HUGO can be pointed to in Continental Galleries, while the famous Holyrood panels, which were in the Stuart Exhibition, are probably the most important examples in Great Britain. They are excelled in quality, however, by the fragment of an altarpiece—perhaps one wing of a diptych—which has been lent to the present Exhibition by the Corporation of Glasgow.

To return to the older generation, and the pupils of ROGER 1465.
 VAN DER WEYDEN. The third great disciple of ROGER was JODOCUS 1475.
 OF GHENT, who is but a name in this country, although Dr. Waagen Vasari, vol. vii.,
 ascribed to him the *Exhumation of S. Hubert* (No. 783), in the p. 581.
 National Gallery. His only authenticated work is a *Last Supper* in Crowe and Caval-
 the Accademia of Urbino. It is the largest picture known of the caselle: *Flemish*
 early Flemish school, measuring 9 feet by 10 feet 6 inches. p. 171,
 and *Painting in*
 Italy, vol. ii.,
 p. 563.
 JODOCUS, or JUSTUS as he was called in Italy, lived at the Court of
 Urbino from 1465 to 1475. The dates and places of his birth and
 death are unknown. He is looked upon by many critics as the
 connecting link between ROGER VAN DER WEYDEN and the school of
 METSYS at Antwerp.

As in other cases, it is only upon the evidence of style 1415 (?) to 1475.
 that we can base our opinion that DIRCK BOUTS was a pupil of
 ROGER. He was a native of Haarlem, where, according to
 Van Mander, he was born after 1400. It now seems to be
 agreed that his birth could not have occurred much before 1420.
 The first thing we know about him for certain is that he was settled, Van Mander.
 a married man, in Louvain in 1448. In 1466-68 he painted the E. van Even:
Thierry Bouts, dit
Stuerbout;
 Brussels, 1861;
 also: *Thierry*
Bouts, dix lettres à
Mons. A. Wauters;
 Louvain, 1864.
Last Supper and the *Martyrdom of S. Erasmus*, in the Church
 of S. Pierre, and, on their completion, was named "*pourtraiteur*
de la ville." In the following years he painted a *Last*
Judgment, now lost, the two large panels dealing with the legend
 of Otho, in the Museum of Brussels, and many pictures dis-
 tributed through the Galleries of Europe. Among the best
 of these we may name a triptych at Munich (Nos. 107, 108,
 109), the chief panel of which is a most exquisite *Adoration of the*
Kings, and the four *volets* of the Louvain *Last Supper*, now divided
 between the Museums of Munich and Berlin. In the National
 Gallery there are three pictures which are either by BOUTS or
 painted under his immediate influence. The *Deposition*, already
 alluded to as assigned to ROGER (No. 664), seems to be by DIRCK'S
 Crowe and Caval-
 caselle, p. 321

own hand. *The Virgin with Saints* (No. 774), formerly given to HUGO VAN DER GOES, and the *Portrait* (No. 943), long called *Memlinc, by himself*, are much quieter and greyer in colour than usual with BOUTS, but otherwise they are quite in his manner. As a colourist, BOUTS was the most forceful of all the early Flemings. In his finest things, such as the Munich triptych, he reaches an unequalled glow of tone. His composition is faulty as a rule, and he lacks the knowledge of form which distinguishes VAN DER GOES and MEMLINC. He left two painter sons, THIERRI and ALBERT, to whom, no doubt, some of the weaker productions which bear the father's name should be ascribed.

1466 to 1530.

E. van Even :
*L'Ancienne école
de Peinture de
Louvain*; Brussels,
1870.

P. Génard : *Nas-
poringen over den
geboortsplaats en
de familie van
Quinten Massys*;
Antwerp, 1870.

Woermann :
History, &c.,
vol. ii., p. 62.

Vasari, vol. vii.,
p. 584.

Van Mander.

A. Woltmann :
*Dürer und Mabuse
in Prag, "Ausfier-
jahreshundertten,"*
Berlin, 1878.

E. van Even :
*L'Ancienne école
de Louvain, &c.*

The two Flemish painters who formed the chief links between the old and the new ideas, were QUENTIN METSYS and JAN GOSSAERT, commonly known as MABUSE. The greater artist of the pair was QUENTIN METSYS, around whose name so much romance has accumulated. The known facts of his life are few. He was born at Louvain in 1466; before 1491 he had taken up his abode at Antwerp, where he wrought the famous well-cover in front of the cathedral. DÜRER visited him in 1521, and in 1530 he died. Who his master was we do not know. As a painter his greatest merit lay in his recognition of artistic unity, of the necessity to organise, subordinate, and generally control his ideas. He was, too, a marvellous executant. No one, perhaps, combines minuteness of finish with general breadth of effect in quite the same degree. His chord of colour is peculiar. His flesh is cool, but golden, with a very slight tendency towards rosiness, his more positive tints are pervaded by a suggestion of violet. His most important pictures are the *Deposition*, at Antwerp; the *Legend of S. Anne*, at Brussels; the *Virgin in Glory*, at S. Petersburg; the *Banker and his Wife*, signed, and dated 1514, in the Louvre; *Christ, with the Virgin and S. John*, at Madrid; and the *Virgin Enthroned*, in the Berlin Gallery. It has been

suggested that the Portrait of a Man in a praying attitude, in the National Gallery (No. 1081), is by him. The best METSYS in England is no doubt the *Ægidius*, at Longford Castle.

JAN GOSSAERT, commonly known as MABUSE, was born at Maubeuge, near the French frontier, about 1470. His early years are wrapped in the greatest obscurity, and it is only from his work that we guess him to have been a pupil of QUENTIN METSYS. The finest, or at least the most important, example of his early manner is the large *Adoration of the Kings* at Castle Howard. It is a picture distinguished by extraordinary richness of subject and finesse of execution rather than by more artistic qualities. In 1508 MABUSE went to Italy, after which only his portraits are interesting. Of these, a superb example is in the present Exhibition (No. 43). Another is in the Berlin Museum (No. 586A), a third is in the National Gallery (No. 656), and a fourth in the possession of Lord Brownlow (Dr. Bode). MABUSE died at Antwerp in 1541.

1470 to 1541.

Woermann:
History, &c.,
vol. ii., pp. 67-70.

The Dutch side of all this school began, so far as we can trace it, with ALBERT VAN OUWATER. The facts of ALBERT'S life are unknown, and until the recent discovery of a picture described as his by Van Mander, we had nothing to go upon in assigning even an approximate date to his career. The picture in question, a *Resurrection of Lazarus* now in the Berlin Museum, points to about the middle of the fifteenth century. It is an excellent work, extremely well composed, painted with decision, and nearly as fine in colour as a BOUTS. ALBERT VAN OUWATER had a pupil named GERARD or GEERTJEN, who lived at Haarlem, in a hostel belonging to the Knights of S. John, and was thence called GEERTJEN VAN SINT JAN. He is said to have died at the age of twenty-eight, and yet to have painted pictures fine enough to attract DÜRER'S attention during his visit to Holland. His most important work was a triptych in the Groote Kerke of Haarlem.

Active 1430 to
1460.

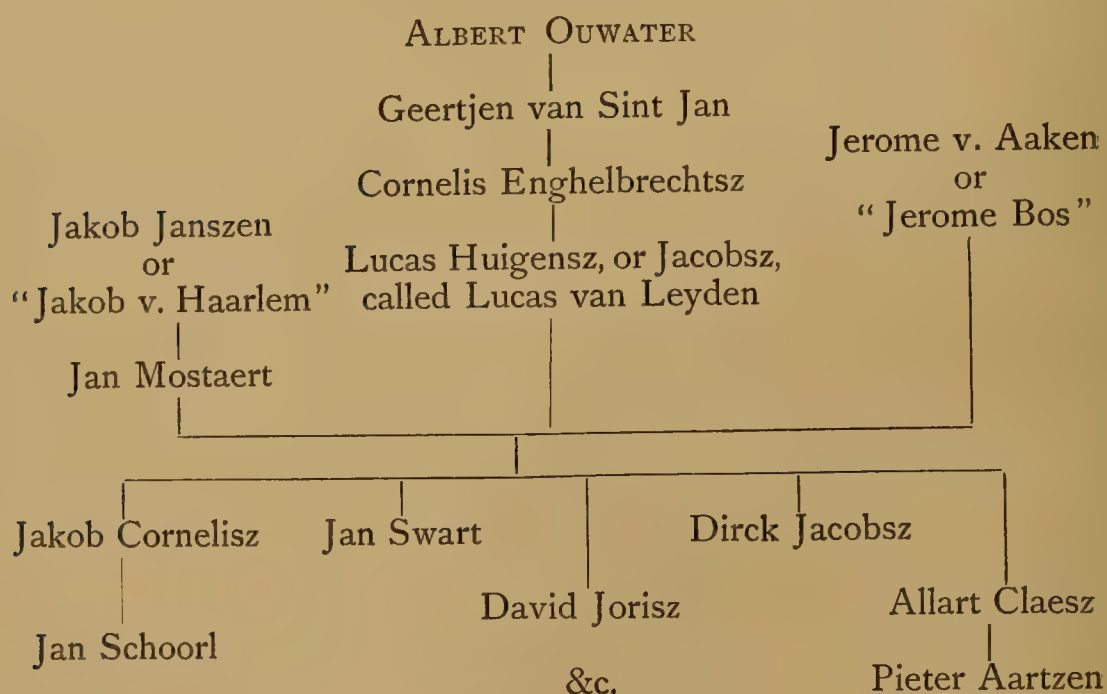
Van Mander.

W. Bode: in the
Jahrbuch der
Königlich Preus-
sichen Kunstsamm-
lungen; Berlin,
vol. for 1890.

Van Mander.

Two volets in the Imperial Gallery at Vienna have been identified as parts of it through the description left by Van Mander; they are vigorous rather than pleasing.

Artistic Pedigree of the Early Dutch Painters.



1468 to 1533. **CORNELIS ENGHELBRECHTSZ** was born at Leyden in 1468. He is said to have modelled himself on the works of **JAN VAN EYCK**. His chief production is a fine triptych in the Leyden Museum, a *Crucifixion*, with the *Sacrifice of Abraham* and the *Brazen Serpent* for volets. In it we find the first signs of that naturalistic humour which was to be a permanent feature in Dutch art. **CORNELIS** left three painter sons; but his chief claim to distinction as a master depends upon **LUCAS VAN LEYDEN**. **LUCAS HUIGENSZ**, as he called himself, had for his father one Hugo Jacobsz, and so in books we find the name of Jacobsz given to the son. He was born in 1494, and learnt his art under **ENGELBRECHTSZ**. After some years of success at home, he set out on a *wanderverreise*, in the manner of his

Van Mander.

Vasari—"Luca d'Holanda," vol. v., p. 406.

Bartsch : *Le Peintre Graveur*, vol. vii., p. 331.

friend DÜRER. During his travels he lost his health, and six years 1494 to 1533. after he returned to Leyden, he died, having scarcely completed his thirty-ninth year. In spite of his short life, LUCAS VAN LEYDEN produced a great deal of work. Bartsch catalogues seventy-four plates by him, and his pictures are fairly numerous. Very few, however, are to be found in Holland. The Louvre has none, and many that bear his name in other Galleries are not his. A fine example is in Buckingham Palace, two small pictures of first-rate quality are in the present Exhibition, and good specimens are to be seen at Vienna, at Madrid, and especially at S. Petersburg. Leyden has a large *Last Judgment*, unfortunately much injured.

Contemporary with LUCAS VAN LEYDEN was JAN MOSTAERT, of 1470 to 1555-6. Haarlem, who was born in 1470, and died in 1555 or 1556. He Van Mander. was the pupil of an obscure artist of Haarlem, JAKOB JANSZEN Woermann : *History, &c.*, vol. ii., p. 76. by name. No picture is positively authenticated as his, but the tradition which names him as the author of a Virgin in the Church of Notre Dame, at Bruges, has much to be said for it. Accepting that ascription, the hand of MOSTAERT is to be recognised in most of the more important Galleries. No. 41 in the present collection is equal to the Bruges picture in quality. This, and other works by the same hand, show their author to have been strongly affected by the example of DAVID, whom he excelled in delicacy, and in that sense of *enveloppe* which gives such a charm to Lord Northbrook's panel. MOSTAERT was the last Netherlander who can be numbered among the primitives. After him came JAN SCHOORL, the Dutch MABUSE.

The fame won by the Flemish School in the fifteenth century, put it somewhat in the position enjoyed by the Roman school three centuries later. Painters all over Germany looked upon a stay in some Belgian city as a part of their education, and so, beside the Flemish school proper, we have those groups of artists in whose work Flemish influence is to be more or less clearly traced. They are represented in the present Exhibition by fine examples

of NICHOLAS LUCIDEL of Nuremberg, of BARTHEL BRUYN of Cologne, and of the much disputed painter known as the MASTER OF THE DEATH OF THE VIRGIN, as well as by specimens of the French, or Burgundian, variations on the Flemish ideal.

WALTER ARMSTRONG.





CATALOGUE.

The heights and widths are measured inside the frames; and the height is in all instances given first.

"Right" and "Left" refer to the proper rights and lefts of the pictures, *not* the right and left of the spectator.

EARLY FRENCH SCHOOL.

1 THE ANNUNCIATION.

To the left, seated on the floor beside a canopied bed draped with scarlet, the Virgin reads from an illuminated book upon her knee. To the right, the Archangel enters and advances towards her, carrying in his hands a golden sceptre. Above them hovers the holy dove. On the tiled floor in the background, a lily in a blue and white porcelain pot, and a seat with a scarlet cushion.

Circular panel 8 inches in diameter.

Lent by Kenneth Muir Mackenzie, Esq.

EARLY FRENCH SCHOOL.

2 VIRGIN AND CHILD WITH ANGELS.

The Virgin, a half-length figure, turned slightly to the left, bends over the Infant, who lies on a white pillow, supported by one of the angels on the left. The other holds up his hands in adoration. On the right, two worshipping angels contemplate the group. The Virgin wears a blue robe, with crimson mantle. Background of gold.

Panel. Size $14\frac{1}{4}$ by $10\frac{1}{4}$ inches.

Lent by Henry Willett, Esq.

ANTONELLO DA MESSINA (?).

3 THE INFANT CHRIST, WITH VIRGIN AND SAINTS ADORING.

The Holy Child lies in the foreground of an open landscape. On His right kneels the Virgin, in a blue robe. Beside her S. Joseph, in red, takes off his cap in salutation to the group of Saints. On the left of the picture, a Cardinal, as donor, kneels in adoration, protected by S. Jerome and S. Sixtus (IV.).

Panel. Size $20\frac{1}{4}$ by $15\frac{1}{4}$ inches.

Lent by the Corporation of Glasgow.

FLEMISH SCHOOL OF THE EARLY SIXTEENTH CENTURY.

4 PORTRAIT OF COUNT FLORIS D'EGMONT (?).

Keeping in view the approximate date of the painting, the only persons whom this portrait can represent are Francis 1st of France (d. 1547), Floris d'Egmont (d. 1539), Ferry de Croy (d. 1524), Ferdinand of Castile (d. 1564), Frederick of Bavaria (d. 1566), Felix of Werdenberg (d.), and Francis de Melun (d. 1547). The monogram of F. E. (the E reverted) points to Floris of Egmont.

Panel. Size $14\frac{1}{4}$ by $10\frac{3}{4}$ inches.

Lent by Percy Macquoid, Esq.

ANTONELLO DA MESSINA (?).

5 HOLY FAMILY.

In the centre the Virgin, seated, supports the Infant Christ with her left arm, and with her right hand turns the pages of a book resting on the seat beside her. On the left S. Joseph (?) approaches to caress the child, who turns with extended arms towards him. The Virgin wears a close fitting blue dress, and over it a voluminous drapery of crimson, lined with green. Her fair hair falls on her shoulders, and is confined by a black fillet with jewelled clasp on the forehead. S. Joseph wears a scarlet mantle over an underdress of blue. The background is formed by a figured cloth of estate, and green curtains right and left, that to the right drawn back from an arched aperture showing a distant landscape. The following account is pasted on the back of the panel: "*Tableau qui fut trouvé dans la tente de Charles le Téméraire et qui tomba en partage après la Bataille de Morat à un membre de la famille d'Erlach qui le posséda jus qu'au 16 10 bre., 1817, ou il fut vendu à son Excellence Monsieur le Chevalier d'Olry, Ministre de S.M. Le Roi de Bavière—Peint par Van Eick.*"

From the Lochis Collection, Bergamo.

Panel. Size 10 by 7 inches.

Lent by Sir J. C. Robinson.

EARLY FRENCH SCHOOL.

6 PORTRAIT OF A LADY AS THE MAGDALENE (?).

Bust, three-quarters to the right, in a rich dress of grey brocade bordered with broad bands of gold and jewels, and flowing blue sleeves, showing an under-dress of crimson. On her head, a turban-like head-dress of blue and gold, with gold ear-pieces. She holds in her hands a jar of green and gold.

Panel. Size 14 by $9\frac{1}{2}$ inches.

Lent by William Spread, Esq.

JAN VAN EYCK. (Born, probably, about 1381. He was at Bruges in 1425, from May to August; and again from 1430 until his death on 9th July, 1440.)

7 THE CONSECRATION OF THOMAS A BECKET AS ARCHBISHOP OF CANTERBURY.

Under an oval canopy, on the edges of which the papal device and the arms of the See of Canterbury are emblazoned, two bishops place the mitre on the head of the Primate, who reads the mass of consecration from a book held by a kneeling priest. A third bishop, a king and many other figures stand about the principal group. The scene is in a Cathedral, one archway of which enframes the picture. The figures are relieved against a green cloth, a modern repaint, which hangs behind the canopy. On the frame-moulding of the panel appears the following inscription:—

JOHES . DE EYCK . FECIT + ANO . MCCCC . XI 30 OCTOBRIS.

Accepting this inscription, the picture becomes the earliest known work by Jan Van Eyck. It is much, and coarsely, repainted, however, and various details militate against the acceptance of its alleged authorship. The arch in which the whole scene is enframed, and on the plinth of which the inscription is painted in feigned intaglio, are of a style not thus developed till more than a century after Van Eyck's death. The king on the left is clearly Henry VII., who did not come to the throne until 1485. In the present condition of the panel a discussion of its true authorship cannot well be profitable.

Lent by the Duke of Devonshire.

ANTONELLO DA MESSINA. (Date of birth unknown, but may have been very early in the 15th century. The earliest date on any work of his is 1465, on the Ecce Homo in the National collection; the latest is 1478.)

7a S. JEROME IN HIS STUDY.

“Through a depressed archway, on the step of which are a quail, a peacock, and a brass basin, is seen the interior of a lofty vaulted cruciform building of stone. The central bay, or transept, of this interior is occupied by a wooden dais, or platform, reached by a narrow flight of three steps. Here is seated the Saint in a deep chair, with a rounded open-work back, at a table ending in a reading desk. He wears a large red skull cap and a long tight-sleeved linen rochet, and over it the usual cardinal's red mantle—*cappa magna*; the hood, falling over his shoulders, is lined with brown fur. He is about to turn over the leaf of a folio manuscript lying open on the desk before him. On the table are an inkstand with a pen and two books; on the shelves, at the back of both table and platform, are more books, some

open, others closed, a bottle and a pot of blue and white ware, several little boxes and a basket. Above the shelves, facing the Saint, is a crucifix, and behind his chair, at the extreme right of the platform, a wooden coffer, with his cardinal's hat lying on it.

"Attached to the side of the table is a sheet of paper which appears to bear a signature between three lines of writing; but, when examined with a magnifying glass, this proves to be an illusion. On the edge of the platform are a white cat, a pot of pinks, and a pot with a small orange-tree. On a wooden peg at the side of the shelves hang a fringed towel and a leather pen-case; at the foot of the steps lie a pair of wooden shoes. High above the Saint's head is an unglazed Gothic window, divided by a slender column into two trefoil-headed lights under a round arch. On the sill of this and two similar windows over the side bays sit some small birds, while others are flying round. Under the window, on the right, is a vaulted hall, divided by a row of slender columns supporting round arches. Two rectangular windows at the further end give a view of a landscape with distant hills. In the nearer aisle is seen a lion approaching, with a fore-paw lifted. On the left is a room with a window looking out on a landscape crossed by a stream. In a garden on the near side of the stream is a lady in black walking with a white dog; there is a boat with two men in white rowing on the water, and on the further bank a man in red. Beyond are fields and two cross-roads running past a castle with two towers and a church surrounded by walls, opposite to which is another garden enclosed by a stone wall. On the road are two horsemen, mounted, one on a black, the other on a white horse. In the distance, some hills."

Vasari speaks (Lemonnier Ed., vol. I, p. 163) of a "St. Jerome" by Jan van Eyck, as having belonged to Lorenzo de Medici. "It is just possible," says Mr. Weale, "that this may be the picture." The "Anonimo di Morelli," writing in 1529, describes the present picture (p. 74, Ed. 1800), and mentions Antonello, Jan van Eyck, Memlinc, and one Jacometto—meant apparently for Jacopo de' Barbarj, the Master of the Caduceus—in connection with it. The authorship of Antonello is proclaimed in the character of the conception, in the general tone, and especially in the details, both as to design and execution, of the figure of S. Jerome. This should be compared with the Mary and John at the foot of the Cross in the Crucifixion of the Antwerp Museum, or the Mary and Magdalen in the less important version of the same subject in the National Gallery.

In connection with this picture Sir J. C. Robinson supplies the following note to Lord Northbrook's catalogue:—"There are indications that at some period of his career (doubtless before he settled at Venice) Antonello visited and probably resided for some time in Spain, presumably in that part of the Peninsula then under the sway of his sovereign, Alfonzo, King of Aragon,

Naples and Sicily. That the present picture is the work of Antonello, and that this residence in Spain is a fact, is indirectly evidenced by it. In Catalonia, Aragon, and the district of Valencia, during the fourteenth and fifteenth centuries, a peculiar local style of domestic architecture, characterized by great uniformity in main features and details, widely prevailed. The interior represented in this picture is, with some inessential modifications to meet pictorial exigencies, a literal representation of the *patio*, or central apartment, of a Valencian or Catalanian house, such as there are many still extant, little if at all changed, in the cities of Valencia and Barcelona. The two-light window, divided by a slender central shaft, is known in Spain as the *ajimez* window. The type is quite peculiar to the districts of Spain in question, where hundreds of examples are still to be seen. There cannot be a doubt, in short, that the interior here depicted with so much verisimilitude, was carefully copied from an existing building, probably the house of one of the rich merchants of Valencia."

Panel. Size $18\frac{1}{8}$ by $14\frac{1}{8}$ inches.

Lent by the Earl of Northbrook.

BURGUNDIAN SCHOOL.

8 PORTRAIT OF PHILIPPE LE BON, DUKE OF BURGUNDY.

Son of Jean Sans Peur, and grandson of Philippe le Hardi, b. 1396, d. 1467. Bust, three-quarters to the right, in a parti-coloured dress of red and yellow, with a scarf of black brocade over a white pleated shirt; a black ribbon round the neck. Hands joined as in prayer. Blue background. If this be really the portrait of a Duke of Burgundy, it was probably painted before 1429, although its style appears to be later, for in that year the Order of the Golden Fleece was instituted, and would almost certainly have been introduced on such a portrait.

Panel. Size 12 by 8 inches.

Lent by G. P. Boyce, Esq.

BURGUNDIAN SCHOOL.

9 PORTRAIT OF PHILIPPE LE BEL, ARCHDUKE OF AUSTRIA.

"Half-length portrait of a young man, three-quarters face, turned to the right. His crimson dress, faced with fur, open in front, shows the Collar of the Golden Fleece, which he wears over a tight-sleeved blue under-dress stitched with gold, and an embroidered cambric shirt. On his head a greenish blue cap. His right hand and left arm rest on the chamfer of the frame; in his left hand he holds a roll of paper.

"Pasted on the back is a piece of parchment with handwriting apparently of the latter half of the sixteenth century :—

"Cestui pourtraict est de
Philippe daustrique filz
de Larchiduc Maximilien
et dame Marie ducesse
de bourgoigne; ce prinche
prinst pour femme Jeanne
fille du roi ferrand: il
mourust en Espagne en
1505 et gist a Granade."

—(*Northbrook Catalogue.*)

Panel: the picture and frame in one piece, the total measurements being $12\frac{5}{8}$ by $8\frac{3}{4}$ inches.

No doubt one panel of a series painted for some decorative purpose. It is of very slight merit from an artistic standpoint.

Cf. No 8. These two portraits show, at least, a strong family likeness.

Lent by the Earl of Northbrook.

PETRUS CRISTUS. (Petrus Cristus was the son of one Peter, of the village of Baerle, between Tilbourg and Hoogstraeten. He obtained the freedom of Bruges in 1444, and is mentioned subsequently as living there. In 1463 he was commissioned to paint a banner for the town; and in 1472 appears as representative of the Painters' Guild in a dispute with Pierre Coustain, the Duke's painter. His art is derived from Jan van Eyck, whose direct pupil he probably was. There are pictures by him in the National Gallery (No. 696, ascribed generally to the Flemish School), at Berlin, at Frankfort, in the Oppenheim Collection at Cologne, at St. Petersburg, and at Turin. It is possible that about 1445-9 he was in London, for two of his portraits, No. 12 in the present Exhibition, and No. 532 in the Berlin Museum, represent English people; while No. 696 in the National Gallery represents Marco Barbarigo, Venetian Consul in England in 1449, who holds a letter addressed to himself in London.)

10 PORTRAIT OF A YOUNG MAN.

"A young man, half-length, looking to the left. He is bareheaded, with black hair cut straight across the forehead, and stands in a vaulted porch, between a doorway and a round-headed unglazed window. On the wall of the chamber, above the man's head and to his left, hangs a board to which is attached by nails an illuminated sheet of vellum, the edge of which is protected by a binding of red ribbon. The miniature represents the

Vernacle, our Lord's head with a cruciform nimbus of rays and the letters A W (? A Ω) being on a greenish-blue ground bordered by a gold band. The spaces on either side are filled with floriated work. Beneath, in two columns, is the following rhymed prayer, written with the usual abbreviations:—

Incipit oratio ad Sanctam Veronicam.

Salve, sancta facies Nostri redemptoris, In qua nitet species Divini splendoris.	Salve, o sudarium Nobile iocale, Es nostrum solacium Et memoriale.
¶ Impressa panniculo Nivei candoris, Dataque Veronice Signum ob amoris.	¶ Non depicta manibus Sculpta vel polita Hoc scit summus artifex Qui te fecit ita.
¶ Salve nostra gloria In hac vita dura Labili ac fragili Cito transitura.	¶ Esto nobis quesumus Tutum adiuuamen Dulce refrigerium Atque consolamen.
¶ Nos perduc ad patriam O felix figura Ad videndum faciem Que est Christi pura.	¶ Ut nobis non noceat Hostile grauamen Sed fruamur requie Dicamus omnes amen.

Explicit."

Lent by the Earl of Northbrook.

JAN VAN EYCK (?).

11 THE HOLY WOMEN AT THE SEPULCHRE.

In the centre, the empty tomb of Christ, an angel in white robes with parti-coloured wings, seated on the displaced lid. On the right, the Virgin with the two Marys, bearing boxes of ointment. To the left, and in the foreground, the three sleeping guards. In the middle distance, a green mound, probably representing the Mount of Olives, and a road on which horsemen are returning to Jerusalem. Right and left, cliffs of brown rock. Across the background, the houses and towers of Jerusalem, a conspicuous object in the midst being the Mosque of Omar, intended for the temple. In the foreground we find the palmetto and other sub-tropical plants. The analogy between some parts of this picture, especially the angel seated on the tomb, and those parts of the Ghent altarpiece (*The Adoration of the Lamb*, in St. Bavon) generally accepted as the work of Hubert van Eyck, is striking.

Panel. Size 28 $\frac{1}{8}$ by 34 $\frac{7}{8}$ inches.

Lent by Sir Francis Cook, Bart.

PETRUS CRISTUS.

12 PORTRAIT OF EDWARD GRIMSTON, envoy from Henry VI. to the Court of Burgundy.

Bust slightly to the left, in a green dress opening at neck and sleeves over an underdress of scarlet, with white pleated shirt. On the head a turban-like black cap, with long streamer (liripipe) to the left. In the right hand a collar of SS, apparently in silver. The light falls on the face from a round lozenged window in the wall of the rafted room. On the wainscot, right and left, shields bearing the Grimston arms.

Signed on the back of the panel *PETRUS XPI., ME FECIT A. 1446.*

The Berlin Museum has a female portrait by Petrus Cristus, which is now believed to represent the wife of this Edward Grimston.

Panel. Size $13\frac{1}{4}$ by $9\frac{3}{4}$ inches.

Lent by the Earl of Verulam.

EARLY FLEMISH SCHOOL.

13 VIRGIN AND CHILD.

The Virgin, dressed in robes of scarlet and blue, is seated on the low wall of a garden by the side of a river. She supports the Child with her right hand, and with her left plucks a flower. In the background, three female saints are walking. To the right, a portal opening on to a bridge. To the left, the façade of a cloistered building.

Panel. Size $13\frac{1}{2}$ by 9 inches.

Lent by Mrs. Stephenson Clarke.

ROGER VAN DER WEYDEN.

14 VIRGIN AND CHILD ENTHRONED.

The Virgin, seated facing the spectator, wears a greenish blue dress lined with grey fur. On her head is an elaborate open coronet, set with jewels. Her hair falls in masses over her shoulders. The dress of the Child is red, in two shades, with a little white showing at the neck. The Gothic porch in which the group is enthroned is decorated with rich foliations, and with sculpture.

Formerly in the collections of Frederick II. of Prussia, Mr. Aders, and Mr. Samuel Rogers.

Size $5\frac{3}{4}$ by 4 inches.

Lent by the Earl of Northbrook.

JAN VAN EYCK.

14a VIRGIN AND CHILD ENTHRONED.

The Virgin in a blue tunic and a red mantle, the folds of which cover the ground about her, holds a book before the Infant Saviour, who sits on her lap and turns the leaves. The scene is a Gothic chamber lighted through small panes of glass. On a table near the window stand a Gothic vase,

partly filled with water, and some oranges. To the left, on a board, is a branched candlestick, with a brazen pot. The Virgin's feet rest on a rich carpet. Her flowing brown hair is held back by a string of pearls. Signed: COMPLETUM ANNO DOMINI MCCCCXXXII. PER JOHANNEM DE EYCK BRUGIS. ALS IKH KAN.

A first-rate copy is in the possession of the Duca di Verdura, at Palermo (Dr. Bode).

Panel. Size 9 by 6 inches.

EARLY SCHOOL OF COLOGNE (?).

15 DIPTYCH.

One volet showing the Virgin and Child enthroned, the other the Crucifixion, against a background of gold, highly embossed.

It is more than probable that this diptych is English.

Lent by Sir Charles Robinson.

EARLY FLEMISH SCHOOL.

16 VIRGIN AND CHILD.

In the centre, facing the spectator, the Virgin sits on a low stone wall overgrown with daisies. Behind her is a cloth of estate of black and gold, beyond which, on either side, stretches a sunny landscape with a river. She wears a rich dress of black and gold brocade, turned back at the right wrist with blue, and a crimson mantle with blue border. With her left hand she holds the naked Infant on her lap, and with her right plucks a daisy from the wall.

Panel. Size 10½ by 8 inches.

Lent by Mrs. Stephenson Clarke.

HUGO VAN DER GOES. (Date of birth unknown. He was a member of the Painters' Guild at Ghent in 1465. He retired to the Monastery of Rooden Clooster, near Soignies, where he died insane in 1482.)

17 S. VICTOR, WITH A DONOR.

An ecclesiastic, in a rich cope of crimson velvet and gold brocade, kneels with clasped hands under the mantle of S. Victor. The saint wears armour, a *justaucorps* of blue velvet, sprinkled with small trefoils, a scarlet baldrick and kilt, a dark crimson-purple cloak trimmed with brown fur, and white leather gloves. He also wears a laurel wreath with a ruby set in pearls, over his brow. In his right hand he holds a lance and a shield. His left lies upon the donor's shoulder. The shield is *gules*, an escarbuncle *or*, and the same blazon appears on the forked pennon of the lance. The scheme of colour, the types of the heads and features, and the details of handling, point to an identity of authorship between this superb panel and the Portinari altarpiece in the Hospital of Santa Maria Nuova at Florence, which is known to be work of HUGO VAN DER GOES.

Panel. Size 22 by 18 inches.

Lent by the Corporation of Glasgow.

ROGER DE LA PASTURE, better known by his Flemish name of ROGER VAN DER WEYDEN. (Born at Tournai, where he was studying under one Robert Campin in 1426. He died at Brussels in 1464.)

18

Half-length figure of the Virgin, turned slightly to the left. With her right hand she holds the Child on a crimson cushion richly embroidered in gold, and with the left she supports a book, the clasps of which the Child is trying to unfasten. She wears an under-dress of dark crimson, with drapery of deep blue. The Child is undraped, save for a linen cloth round the thighs. The heads are surrounded by rayed nimbi, against a background of dead gold.

Panel. Size $19\frac{1}{4}$ by $12\frac{1}{4}$ inches.

Lent by Henry Willett, Esq.

SCHOOL OF ROGER VAN DER WEYDEN.

19 A HOLY CONVERSATION.

Before the altar of a Gothic church the Virgin stands on a dais, holding with her right arm the Infant Christ, on a linen cloth, while with her left hand she offers Him an apple. She wears a blue mantle over a robe of dark purple, showing an under-dress of scarlet. Above the altar hovers an angel, holding over the Virgin's head a richly jewelled crown. On her right, S. John Baptist and S. Peter, with their attributes, the lamb and the key. On her left, the two physician saints, Cosmus and Damianus, the one holding a phial and book, the other an alabaster jar and an arrow, the symbol of their martyrdom.

A picture, differing only in details, exists in the Stäedel Institute at Frankfort a/M. An etching of it may be seen in Valentin and Eissenhardt's *Städel'sche Galerie*, Shelf No. 78 in the Library of the B.F.A.C.

Panel. Size $18\frac{1}{2}$ by 12 inches.

Lent by Sir Francis Cook, Bart.

HANS MEMLINC. (Born at Mainz about 1430. He was at Bruges in 1478, and died there August 11th, 1494.)

20 A TRIPTYCH, WITH DONORS.

This altarpiece was painted probably between 1461 and 1467, and is one of Memlinc's finest works. "In the centre, seated on a brass faldstool, beneath a canopy, and with a rich cloth of honour behind her, is the Blessed Virgin. She sustains with her right hand the Infant Christ, seated on her knees, and in her left holds the Book of Wisdom open. Our Lord has been

turning over the leaves, on which His left hand still rests, though He is looking away and stretching out His right hand to an angel, who offers Him an apple and holds a violin and bow in his left. Another angel, on the left of the Madonna, is playing on a portable organ. On the right of the throne Saint Catherine, and on the left Saint Barbara present the donors, Sir John Donne (of Kidwelly), and his wife Elizabeth, third and youngest daughter of Sir Leonard de Hastings by his wife Alice, daughter of Thomas, Lord Camoys. Both these personages wear the badge of Edward IV., the collar of roses and suns, to the clasp of which is appended the white lion of the house of Marche. (This order was instituted in 1461.) Behind the lady kneels a little girl. These figures are represented in a cloister, the carved capitals of which are adorned with shields bearing—*azure*, a wolf salient, *argent*, langued *gules*, Donne; and—parted per pale 1st Donne 2nd *argent* a maunch *sable* Hastings. Sir John Donne was killed when the Earl of Pembroke's army was routed at the field of Edgecote, near Banbury, 26th July, 1469. As Sir John had, besides the daughter here represented, two sons, Edward and Griffith, the picture was probably executed before their birth, and therefore not later than 1467. The wings represent Saint John the Baptist and Saint John the Evangelist. The background, painted with great care and wonderful finish, is formed by a most beautiful undulating landscape; on the right is a river with swans and a water-mill; the miller, with a sack of corn on his back is about to enter his house, close behind him an ass; a man is crossing a bridge, at one end of which is a tower; further on are a man on horseback, a cow, and a round tower; on the left are a river, a meadow with a bull, and a man in red, on a white horse, about to enter a wood."—*W. H. James Weale*.

The reverses of the volets are painted in grisaille with the figures of S. Christopher and S. Anthony.

The painter's own portrait looks out from behind the loggia under which the Baptist stands.

The same landscape adorns Memlinc's *Madonna* in the Uffizi Gallery at Florence. It also forms the background of a portrait by him in the Van Ertborn Collection at Antwerp, ascribed by the Catalogue to Antonello da Messina.

Size: Height, 28 inches; Width of central panel, $27\frac{5}{8}$ inches; of wings, $11\frac{7}{8}$ inches.

Lent by the Duke of Devonshire.

EARLY NETHERLANDISH SCHOOL.

21 THE VIRGIN AND CHILD.

"The Virgin, three-quarter length, seated, supports with her right hand the Infant on a white cloth, and holds with her left the back of a book, with

the leaves of which He is playing. She wears a blue dress gathered in at the neck, the sleeves lined with fur. Over her light brown hair is thrown a fine cambric veil, hidden at the back beneath a greyish blue mantle with a gold-broidered border. Behind hangs a bluish green cloth of honour with a murry border. On the left stands a carved wooden aumbrye with a latten candlestick on the top of it."—*Northbrook Catalogue*.

Panel. Size $14\frac{1}{2}$ by $9\frac{3}{4}$ inches.

Lent by the Earl of Northbrook.

SCHOOL OF Tournai. (Circa 1430.)

22 ECCE HOMO.

The Saviour, crowned with thorns, holds in His right hand the reed, and in His left a bundle of briars. The wrists are crossed, and bound together with a rope. He wears a white drapery drawn round the shoulders. The background is red.

This picture shows a type akin to, but differing from, that so often repeated by Roger van der Weyden.

Panel. Size $12\frac{1}{8}$ by 8 inches.

Lent by Henry Willett, Esq.

HANS MEMLINC.

23 VIRGIN AND CHILD ENTHRONED.

In the centre, facing the spectator, the Virgin sits on a massive throne of red and white marble, and supports with both hands the naked figure of the Infant Christ. Right and left, angels lean on the arms of the throne, the one offering a crimson carnation to the Child, the other reading from a scroll. The Virgin wears a scarlet robe, lined and bordered with grey, over an under-dress of dark blue. Her head is uncovered, and surrounded by a rayed nimbus. Right and left of the throne are oblong latticed windows.

Panel. Size $26\frac{1}{2}$ by $18\frac{1}{4}$ inches.

Lent by Mrs. Stephenson Clarke.

EARLY NETHERLANDISH SCHOOL.

24 THE MASS OF S. GILES.

In the centre the Saint stands before the altar, and is in the act of elevating the Host. Two figures, probably donors, kneel behind him, one holding a candle. On the right Charles Martel crowned, kneeling before a prie-dieu, with his *suite*. An angel hovers over the altar holding a scroll on which is an inscription to the effect (?) that QUODDAM TURPE FACINUS of the king's would be pardoned if he would sincerely repent of it. The interview between S. Giles and Charles took place in 719-20, at Orleans, but the Church here represented is that of the Abbey of S. Denis. The picture has

extraordinary interest, as affording the only extant representation of the Altar of S. Louis, with the golden jewelled reredos given by King Charles the Bald, and the Golden Cross given by Abbot Suger, every detail of the furniture being so faithfully rendered that the date of each could be correctly given even in the absence of written documents.

Possibly the work of GERARD VAN DER MEIRE (born about 1410, died after 1474). No picture by Van der Meire is thoroughly authenticated, but these two *volets* answer to the old descriptions of his art. It is believed, too, that Van der Meire spent some time in France.

The corresponding *volet* to No. 35.

From the Dudley Collection.

Engraved in Viollet-le-Duc's Dictionary of Architecture.

Panel. Size 24 by 18 inches. *Lent by Edward Steinkopff, Esq.*

LUCAS VAN LEYDEN.

25 THE BEHEADING OF S. JOHN THE BAPTIST.

In the angle of a castle courtyard the executioner and Salome stand facing each other over the prostrate trunk of the Saint. Salome, to the right, holds a silver charger to receive the head, which the executioner holds by the hair. She is elaborately dressed in a green skirt, with pale blue bodice and peplum, and flowing pink sleeves slashed with green. Her hair braided in two long plaits, falls from beneath a close fitting embroidered cap, with large gold ear-pieces.

The executioner wears a white shirt, rolled up from the arms, and striped breeches of yellow and blue. In his right hand he grasps a long sword. The Saint's body is dressed in a ragged brown gown with crimson drapery. In the background a wooded landscape, with a distant fortress. His severed head is very finely painted, and the whole picture is a first rate example of its class.

On the shutters, which enclose the panel right and left, is the following inscription:—

Praemia saltatrix poscit fvnnebria
Virgo, Joannis caput abscisum
quod lance reportat

Incestae ad gremivm matris
fert regia donum psaltria
respersis manibus de
sangvine jvsto.

A very fine example of the Master.

Panel. Size 12 by 9 inches.

Lent by Mons. Léon Somzée.

JACOB CORNELISZ, or CORNELISSEN. (Born at East Zaanen. The earliest date on a picture by him is 1506. He died at Amsterdam, very old, about 1560.)

26 PORTRAIT OF A LADY.

Bust, turned slightly to the right. She wears a black dress, bordered with white fur, cut square over the bust, and a transparent chemisette of

gathered muslin. On her head a coif of white linen. In her right hand she holds a chaplet of scarlet beads. Background of light green.

Panel. Size $14\frac{1}{4}$ by $10\frac{1}{4}$ inches.

Lent by C. T. D. Crews, Esq.

SCHOOL OF GHENT.

27 SCENES FROM THE PASSION.

1. The composition is divided into four square compartments, by a painted framing of Gothic architecture. In the upper register, on the right, is the Garden of Gethsemane, with the sleeping disciples, and Christ kneeling before a ciborium, on which is a consecrated wafer. Judas and soldiers in the background.

2. Christ, fainting under His Cross, is struck by a soldier. S. Veronica kneeling before Him, holds the linen on which is the impress of His Face. Simon of Cyrene supports the Cross. In the background, the holy women, the two thieves, priests, Jews, &c.

3. The Crucifixion. On the right the Virgin, on the left S. John. The Magdalen embraces the feet of Christ.

4. The Entombment. The Virgin and S. John support the dead Christ. The Magdalen and holy women kneel behind. In the background the tomb, and Joseph of Arimathæa with the disciples.

Panel. Size

Lent by Mons. Léon Somzée.

JAN SCHOORL (?). (Born at the village of Scorel, near Alkmaar, in 1495. Was the pupil of W. and J. Cornelissen, and also worked under Mabuse. He died at Utrecht in 1562.)

28 LUCRETIA.

Half-length figure, seated and turned slightly to the left. She wears an underdress of white lawn, the full sleeves banded with green, and a robe of crimson velvet, which she has thrown open in front. In her right hand she grasps a short sword, which she thrusts into her body. In her left, she holds the sheath. In the background to the left, the bed-chamber of Lucretia, which Tarquin has entered. To the right, guards breaking in.

Panel. Size $17\frac{3}{4}$ by $12\frac{1}{2}$ inches.

Lent by G. P. Boyce, Esq.

LATER SCHOOL OF ROGER VAN DER WEYDEN.

29 THE VIRGIN AND CHILD.

In a Flemish interior the Virgin sits with the Child on her lap, and about to give Him the breast. She wears a grey robe, while the dark blue sleeves of her underdress show at the wrists. These are the Spanish colours for the Virgin. The Child is naked, but lies on a white cloth. The Virgin's head is relieved against a wicker-work roundel, which acts both as firescreen and halo. Her left elbow rests on a piece of furniture, which also supports a chalice. Behind, on the right, appears a bench with a red cushion upon it, and an open book. In the background an open window affords a glimpse over the market place of a town.

This picture is clearly by the same hand as the small *Death of the Virgin*, No. 658 in the National Gallery, which used to be ascribed to Martin Schongauer. It also has a remarkable affinity to the magnificent double portrait, No. 653 in the same collection.

Panel. Size 26 by 20 $\frac{5}{8}$ inches.

Lent by Mons. Léon Somzée.

After QUENTIN METSYS.

30 VIRGIN AND CHILD.

The Virgin, seated in a carved chair of state with canopy, embraces the naked figure of the Infant Christ with her left hand, and with her right holds up two cherries. The Child clasps her round the neck with both hands, and holds up His face to kiss her. She wears a dark blue dress, cut low, over a pleated chemisette of lawn, and a crimson mantle. To the right, a distant landscape seen through an archway.

"This picture, formerly ascribed to Leonardo da Vinci, is an early copy of a very fine work of Quentin Matsys, now in the Museum of Amsterdam, but in the middle of the seventeenth century in the possession of Peter Stevens, almoner and churchwarden of the Cathedral of Antwerp, where it was seen by Alexander van Fornenbergh, who gives a long description of it in his work, "Den Antwerpschen Proteus ofte Cyclopschen Apelles," Antwerp, 1658. Another early copy is in the Berlin Museum, No. 561.—*W. H. J. Weale*. The picture at Berlin is probably original, and differs considerably from this in composition, as also does the one at Amsterdam.—*W.A.*

Panel. Size 30 by 24 inches.

Lent by the Earl of Northbrook.

SCHOOL OF JAN MOSTAERT.

31 MAGDALEN IN THE DESERT.

In the centre of the foreground the Magdalen kneels with folded hands before an altar of rough stone, on which lies an illuminated missal. A boy angel in a pink robe holds up a crucifix before her. She wears a scarlet drapery over a transparent underdress of lawn, gathered into gold bands at neck and arms; on her head a linen coif. The background is a rocky landscape with trees and distant buildings.

Ascribed sometimes to PATINIER.

From the collections of Counts Guazzo and Odeschalchi.

Panel. Size $15\frac{3}{4}$ by 12 inches.

Lent by Mons. Léon Somzée.

LUCAS DE HEERE (?).

32 PORTRAIT OF LADY JANE GRAY (?).

Three-quarters length, turned slightly to the right. She is seated between two latticed windows in a carved chair, the arm of which she holds with her left hand, while with her right she turns the pages of an illuminated book on a desk beside her. She wears a rich dress of crimson velvet, cut low across the bosom, a flat jewelled necklace, and a gold girdle with rosary. Her auburn hair is parted and confined by a band of white linen, over which is a jewelled cap of black velvet. To her left, a table with a tall gold vase. Through the windows the view of a town with spires, which has been declared to be Leicester.

More probably a *S. Magdalen*, by the painter known as the MASTER OF THE FEMALE HALF-LENGTHS.

Panel. Size $21\frac{1}{4}$ by $15\frac{1}{2}$ inches.

Lent by Earl Spencer, K.G.

LATER SCHOOL OF ROGER VAN DER WEYDEN (?).

32a VIRGIN AND CHILD.

The Virgin, in the Spanish white and blue, stands between two angels in a semi-circular apse. She carries the Child in her arms. He is partly enveloped in a white drapery, and is taking the breast, which He grasps with both hands. Both angels are winged. One plays the lute, the other the harp.

Painted, probably, for Spain; perhaps in Spain.

Panel. Size 18 by $13\frac{1}{2}$ inches.

Lent by Sir J. C. Robinson.

SCHOOL OF ALBERT VAN OUWATER.

33 ECCE HOMO.

At the top of a flight of steps leading down from a narrow door, Christ stands facing the spectator; beside Him two guards; on the left, a window with three figures looking out. At the foot of the steps, a crowd of eleven persons. Through a narrow archway on the right two figures conversing.

Panel. Size 20 by 14 inches.

Lent by Charles T. D. Crews, Esq.

CORNELIA CNOOP. (Daughter of James Cnoop, Dean of the Guild of Goldsmiths at Bruges, and wife of the painter Geeraert David, whom she survived.)

34 TRIPTYCH ON VELLUM.

In the centre the Virgin, seated in a garden, holds the Child to her breast, and with her left hand offers Him an apple. In the right panel S. Catherine; in the left S. Barbara. Scenes from the lives of these Saints in the background behind them. The building in the distance, in the chief picture, is a view of the Chateau of Oostcamp, near Bruges, the seat of the Earls of Winchester.

These miniatures, probably designed by Geeraert David, were painted about 1510. Formerly in the Abbey of the Dunes, Bruges.

Vellum. Size: centre $9\frac{1}{2}$ by 7; each wing, $9\frac{1}{2}$ by $2\frac{1}{2}$ inches.

Lent by Henry Willett, Esq.

EARLY NETHERLANDISH SCHOOL.

35 SCENE FROM THE LIFE OF S. GILES.

On the left, the hermit S. Giles sits on a bank. His right hand, transfixed by an arrow, rests on the back of a fawn, which has fled to him for protection. On the right is the hunting party, the leader of which, kneeling on one knee, is begging the saint's pardon. The landscape, both foreground and background, is of great beauty and elaboration. Formerly in Mr. T. Emmerson's collection. One of the volets to a central picture, of which the whereabouts is unknown. The other volet is No. 24 in this Exhibition.

Panel. Size 24 by 18 inches.

Lent by the Earl of Northbrook.

DIRCK BOUTS. (Date of birth unknown. He was probably a native of Haarlem. He settled at Louvain in 1460, and died there in 1475. He must be reckoned as a follower mainly of Roger van der Weyden.)

35a Two volets of an altar-piece, put together to form a single panel. On the right volet, MOSES AND THE BURNING BUSH; on the left, GIDEON AND THE FLEECE.

Panel. Size, height 29; width $15\frac{1}{2}$ inches.

Lent by C. T. D. Crews, Esq.

36 THE BURNING BUSH.

In the foreground Moses kneels with uplifted hands before the bush to the right, over which is seen the First Person of the Trinity, represented under the figure of a venerable old man in a violet robe. Moses wears an under-

dress of blue with scarlet drapery. In the background Moses is again seen taking off his boots. Beyond, an undulating pasture land with browsing sheep.

A good example of Bouts, in perfect condition.

Panel. Size 17 by 13½ inches.

Lent by Henry Willett, Esq.

SCHOOL OF GEERAERT DAVID. (Son of Jan David, of Oudewater, and a follower of Memlinc. In 1484 he was a member of the Painters' Guild at Bruges, where he died in 1523.)

37 S. JEROME.

In a characteristic green landscape S. Jerome kneels before a crucifix attached to the trunk of a tree. With his right hand he beats his already blood-stained breast with a stone, while his left holds his grey robe across his person. A red and white mantle is thrown behind him; his lion lies at his right hand.

Panel. Size 12 by 9¼ inches.

Lent by Mons. Léon Somzée.

SCHOOL OF MABUSE.

38 THE VIRGIN AND CHILD.

The Virgin in a red robe and green skirt, seated besides a fountain, offering the breast to the Child, who turns away from her. To the left, a building of ornate architecture; another in the middle distance. A book lies open at the Virgin's feet. Much repainted in parts. A similar picture is in the Ambrosiana, at Milan, where it is ascribed to Mabuse.

Size 41½ by 34½ inches.

Lent by the Corporation of Glasgow.

JAN GOSSAERT, called MABUSE. (Born about 1470 at Maubeuge. Died at Antwerp in 1541.)

39 VIRGIN AND CHILD ENTHRONED.

"The Virgin, seated on a scarlet cushion, faces the spectator; she wears a blue dress, the drapery of which covers her feet. A tight under-sleeve of crimson is seen at the wrist of her right hand. Her long brown hair, partly covered by a white veil, falls over her shoulders. The Child, whom she supports with both arms, on a linen cloth, is clutching her veil with His hands and raising Himself to embrace her. The foot-pace of the throne rests upon four brackets, the intervening spaces being occupied by two panels of bronze in low relief, representing David and Gideon, and by a pot of blue and white stoneware containing white roses. At either end is seated an angel with his back to the base of a lofty pillar, of which only half of the lower portion is seen. The throne itself is of marble with a conch-shaped canopy supported by a panelled semi-circular back, with pilasters having bronze capitals and bases. The columns in front are adorned with angels

and owls in bronze, while from rams' heads of the same material in the centre of the tympana hang festoons fastened together over the centre of the arch. Behind the throne is a hemi-cycle, between the pillars of which are seen glimpses of landscape with trees and a blue sky, contrasting well with the grey tints of the architecture and the dark drapery of the Virgin. This is a replica, with slight variations, of a panel (19 by 16 in.), painted by Gossaert for the convent of the Augustinian Friars at Louvain, which in 1588 was valued at £400. It was in the month of December of that year presented by the magistrates of Louvain to Philip II. of Spain, and has ever since been preserved in the Escorial."—*Northbrook Catalogue*.

Panel, oak. Size $17\frac{1}{4}$ by $15\frac{1}{8}$ inches.

Lent by the Earl of Northbrook.

JOACHIM DE PATINIER, or PATINIR. (Born at Dinant about 1490. He was a follower of Geeraert David, whose landscape backgrounds, in his earlier pictures, he probably painted. He accompanied David to Antwerp in 1515, and died there in 1524.)

40 "CHRIST APPEARING TO THE DISCIPLES AFTER HIS RESURRECTION, IS KNOWN OF THEM BY THE GREAT DRAUGHT OF FISHES."—*St. John*, xxi.

In the foreground to the left, Christ stands upon the undulating wooded shore of the Sea of Galilee, and holds up His right hand with a gesture of command to S. Peter, who has thrown himself from his boat, and with clasped hands runs eagerly through the shallow water to the bank. The two central figures are separated from each other by the brown stem of a tall acacia, which divides the composition into two equal parts. The lake with its receding coast stretches away towards the right. In the boat which the Saint has quitted, S. James and S. John lean over and draw in the net. On the left a group of Christ and the disciples eating round a fire. Behind them a hill with towers and domes.

Cf. No. 1298 in the National Gallery.

Panel. Size 12 by 18 inches.

Lent by Kenneth Muir Mackenzie, Esq.

EARLY NETHERLANDISH SCHOOL.

41 VIRGIN AND CHILD ENTHRONED.

The Virgin sits in a stone alcove in a thoughtful attitude, holding the Child with her right arm, and resting her left on the ledge behind her. The Child is caressing His mother's chin with His right hand, and has His left arm round her neck.

"Probably by the Master of the Mater Dolorosa (? Jan Mostaert), in the Church of Notre Dame, at Bruges."—*W. H. James Weale, in the Northbrook Catalogue*.

Size $22\frac{7}{8}$ by $16\frac{1}{8}$ inches.

Lent by the Earl of Northbrook.

JAN GOSSAERT, called MABUSE (?).

42 TRIPTYCH.

In the centre, under a Gothic arcade, inlaid with coloured marbles, the Virgin sits facing the spectator, holding on her lap the naked Infant on a linen cloth. He turns away from her, and stretches out His arms to an angel on the right, who smilingly offers Him a pear. On the left, another angel plays on a lute. The Virgin wears a crimson robe over an under-dress of dark blue. In the background is an undulating landscape, painted with great elaboration; on the right, a castle, a horseman riding towards the entrance, his hound in front. In the centre, a winding river, with a water-mill on the bank. On the left, a bridge, with a man in red crossing it. The chief group differs only in detail from that in the Memlinc triptych (No. 20). The volet on the right has the figure of S. John the Baptist, wearing a blue robe over a brown tunic, and carrying a lamb on his left arm. That on the left, S. John the Evangelist, in a robe of pale crimson over a green underdress, bearing the sacramental cup. The volets are painted on the reverse with the figures of Adam and Eve.

Panel. Size, centre 38 by 23 $\frac{1}{4}$, sides 38 by 14 $\frac{3}{8}$ inches.

Lent by Alfred Morrison, Esq.

JAN GOSSAERT, called MABUSE.

43 PORTRAIT OF A MAN.

Bust, turned slightly to the right, of a stout man dressed in black, with tippet of brown fur. The figure is set against a stone archway through which the sky is seen. The hands rest on a stone ledge to the right.

A very fine example of Mabuse's portraiture.

Panel. Size 24 $\frac{1}{2}$ by 18 $\frac{1}{2}$ inches.

Lent by Captain Holford.

JAN GOSSAERT, called MABUSE.

44 VIRGIN AND CHILD ENTHRONED WITH ANGELS.

"The Virgin is seated facing the spectator, in a blue dress and mantle, falling in ample folds on the seat and foot-pace of the throne. Her long golden hair, bound by a richly jewelled tiara, and partly covered by a linen kerchief, falls over her shoulders. With her left hand she supports the Child, who, seated on a linen cloth, looks down at a winged cherub in red, who stands on the foot-pace of the throne, offering Him some flowers. In front of the cherub is another, playing on the clarionet. Opposite are four others, playing and singing from a book.

"In front of the base of the throne are plants in bloom—a lily, dandelions, marigolds, columbines, an iris, etc. Through the arch on the left there is an ox near the wall of an enclosed garden, in which an angel kneels before the Virgin in the doorway of a house. Between the pillars on the right is a garden in which S. Joseph is walking; further off, an angel on some steps leading down to water, and a swan. Beyond are buildings and a bit of distant landscape."—*Northbrook Catalogue*.

The architecture is all in *grisaille*. The draperies are bright in colour, and the cherubs wings are of varied plumage. The figures are similar to those in the Palermo triptych, but with slight differences. The Virgin's head is repainted.

Panel. $13\frac{1}{2}$ by $9\frac{5}{8}$ inches.

Lent by the Earl of Northbrook.

JAN GOSSAERT, called MABUSE.

45 HERCULES AND OMPHALE (?).

Two nude figures seated in an alcove of grey stone, the man holding a spiked club in his right hand, and with his left embracing the woman. Dated 1516 on a flagstone to the left.

Panel. Size $12\frac{1}{4}$ by $10\frac{3}{8}$ inches.

Lent by Sir Francis Cook, Bart.

SCHOOL OF GEERAERT DAVID.

46 VIRGIN AND CHILD IN A GARDEN.

The Virgin, seated on a bench with a tall upright back, covered with a cloth of estate, holds the Child on her knee with her right hand, and with her left supports a book, the leaves of which He is turning. The Virgin wears a flowing scarlet robe with a border of gold and jewels; a fillet confines her fair hair, and is fastened by a jewel on the forehead. The foreground is a mass of flowering plants—lilies, irises, columbines, celandines, etc.; among them is laid a cushion of white and gold brocade, on which the Virgin's feet are supported. Right and left, a park-like landscape, with a water-mill and a distant castle.

Several repetitions of this "Virgin and Child" exist, but with different backgrounds. A good one is in the collection of Baron Albert Oppenheim at Cologne.

Panel. Size $35\frac{1}{2}$ by $30\frac{1}{4}$ inches.

Lent by the Earl of Crawford and Balcarres.

THE MASTER OF THE DEATH OF THE VIRGIN. (So called from a picture of that subject in the Munich Gallery. By some he is identified with JAN JOEST VAN CALCAR; others believe him to have been that master's pupil. His pictures are numerous.)

47 HOLY FAMILY.

This picture shows a very strong analogy with No. 48. Here, however, the Virgin sits beside a table with a green cover, and supports the Child on a linen cloth upon her hands. He leans forward, and plays with a necklace of gold beads strung over His shoulders. S. Joseph, to the right, reads from a scroll.

Panel. Size $28\frac{1}{4}$ by 21 inches.

Lent by Captain Holford.

THE MASTER OF THE DEATH OF THE VIRGIN.

48 HOLY FAMILY.

The Virgin, in a green dress embroidered with gold, scarlet mantle, and white veil and coif, stands behind a stone balustrade, on the ledge of which the Infant Christ is standing, and gives Him the breast. To the right, S. Joseph, represented as an old man with spectacles, in a blue gown and round straw hat, reads from a book on a desk before him. On the ledge at the feet of the Infant lie a bunch of cherries, a cut orange, and a curved knife with embossed handle, and in a glass jar, a branch of lilies.

A very fine example of this master.

Panel. Size $18\frac{1}{2}$ by 14 inches.

Lent by G. Salting, Esq.

ADRIAN VAN YSENBRAENT. (A pupil of Geeraert David. In 1510 he was admitted as master into the Painters' Guild, at Bruges, where he died in July, 1551. His finest work was painted in 1518. See *Weale, LE BEFFROI*, Vol. II., pp. 320-324.)

49 THE VIRGIN AND CHILD ENTHRONED, WITH SAINTS AND A DONOR IN ADORATION.

To the right, under a green canopy with curtains, the Virgin is seated with the Infant Christ in her lap, upon a linen cloth. He turns to the left towards the kneeling donor, to whom He is offering a rosary of red beads. On the left stands S. Jerome and beside him S. John the Baptist, who presents the donor, the white-robed Abbot (?) of the foreground. In the background an unglazed traceried window, and an open bay, through which a castle, a formal garden, and a red-robed figure, seated on a bench, are seen. The Virgin wears a rich dress of crimson, lined with pale violet, and a dark blue mantle bordered with gold, the Baptist a scarlet robe, and S. Jerome in the purple penitential robe.

A *Marriage at Cana*, in the Louvre (No. 596), seems to be by the same hand as this.

Panel. Size $28\frac{1}{2}$ by 25 inches.

Lent by Stephen Gooden, Esq.

FLEMISH SCHOOL, EARLY SIXTEENTH CENTURY.

50 PORTRAIT OF A MAN.

Half-length, three-quarters to the left, dressed in a black robe, showing a pleated shirt at the throat; a brown fur tippet on his shoulders; on his head a flat black cap. His hands rest one upon another. In the right he holds a pink. On the thumb of the right hand and the fore-finger of the left, he wears rings with red stones.

Panel. Size $20\frac{1}{4}$ by $14\frac{1}{2}$ inches.

Lent by G. P. Boyce, Esq.

JAN SANDERS, called JAN VAN HEMESSEN. (Born at Hemixem, near Antwerp; studied at Antwerp under Hendrik van Cleef, in 1519, and was much influenced by Quentin Metsys. Towards the end of his life he migrated to Haarlem. The dates of his birth and death are unknown. He was the father of Catharina van Hemessen, by whom there is a good portrait in the National Gallery.)

51 THE CALLING OF S. MATTHEW.

"On the right our Lord, in grey, facing the spectator, is turning to the left, and addressing Matthew, who is bending forward across the counter of his office, holding in his left hand a singularly shaped hat, round which is wound a brown scarf. On the counter are a coffer, a dish containing coin, a money-box, an inkstand and pen, and some account books, one of which is open, showing the entries: 'Item, vertolt in Juli . . , Item hoch vertolt den xxj Augusti . . . Item, vertolt in den iiij in Sept. . . , Item, vertolt in den x Octob.'

"On the left, outside the office, are S. Peter, in green, and two other Apostles, and in the background two towers, with a mountain in the distance.

"On the right are several files of papers, and in the middle a tablet, suspended by a ring, bearing: 'Mat. 9 . . . a. Mar. 2 . . . b. Luc. 5 . . . f.'

"A somewhat similar picture, signed Jan Van Hemessen, is in the Museum at Antwerp."—*Northbrook Catalogue*.

Panel. Size 27 by $33\frac{7}{8}$ inches.

Lent by the Earl of Northbrook.

BARTHEL BRUYN. (Perhaps a pupil of the MASTER OF THE DEATH OF THE VIRGIN. He was born at Cologne in 1493. Was quite Flemish in his sympathies in his earlier days. Finished his career as an enthusiast for Michel Angelo. He died in 1556).

52 PORTRAIT OF A MAN.

Half-length, facing the spectator. He wears a black dress and flat cap, a white shirt gathered at the neck, and a tippet of brown fur. His left hand rests on a green ledge in the foreground. In his right he holds a paper with an inscription. Background of light green.

Panel. Size $13\frac{1}{2}$ by $9\frac{1}{2}$ inches.

Lent by George Salting, Esq.

NICHOLAS LUCIDEL, called NEUCHÂTEL. (Born in Hainault about 1527. He was the pupil of Pieter Coecke of Alost, in Antwerp, where he was known as Colyn van Nieucasteel. He also signed himself Nicolaus de Novocastello. He died at Nuremberg after (?) 1590. The following portrait is one of his finest works. It was formerly ascribed to HOLBEIN.)

53 PORTRAIT OF A LADY (ANNA BOTZHEIM?).

Half-length, three quarters to the right, the hands clasped in front. The magnificently dressed figure is relieved against a background of pale grey. She wears an underdress of white, embroidered in gold, full white sleeves, with an over-bodice of pale crimson, and an apron, the band of which is embroidered with the letters ANNA. Round her neck a massive gold chain with a medallion attached, on which is the head of a bearded man in relief, and part of an inscription: *Botzheim: ætat XXV*. The rest is hidden by the clasped hands. The Botzheims were a distinguished family of Nuremberg.

Panel. Size 22 by $18\frac{1}{2}$ inches.

Lent by Earl Spencer, K.G.

JACOPO DE' BARBARJ, called WALCH and THE MASTER OF THE CADUCEUS. (Born at Venice about 1450. Is supposed to have worked at Nuremberg from 1494 to 1500, and in 1510 was Court painter to Margaret, Regent of the Netherlands. Died before 1516. Is best known as an engraver.)

54 THE VIRGIN AND CHILD.

The Virgin stands behind a Gothic archway with sculptured figures, and holds up before her over the ledge of the recess the naked figure of the Infant, who grasps a bird with both hands. She wears a blue robe, and round her head a jewelled fillet. In the background, through the aperture, is seen a distant landscape.

Panel. Size $39\frac{1}{4}$ by $30\frac{3}{4}$ inches.

Lent by Sir J. C. Robinson.

SCHOOL OF LUCAS VAN LEYDEN (?).

55 MUSICIANS IN A LANDSCAPE.

An old man and woman, seated in a landscape. The man playing a lute, and the woman a fiddle.

Painted by a German(?) hand, after an engraving by LUCAS VAN LEYDEN.

Panel. Size $4\frac{3}{4}$ by $3\frac{1}{2}$ inches.

Lent by Fletcher Moulton, Esq.

SCHOOL OF JAN GOSSAERT, called MABUSE.

56 ECCE HOMO.

After a well-known design by Mabuse. Signed JOANNES MALBODIUS INVENIT, and dated 1527.

Panel. Size $9\frac{1}{4}$ by $7\frac{1}{8}$ inches.

Lent by Isaac Falcke, Esq.

JOOST VAN CLEEF, called ZOTTE CLEEF, or MAD CLEEF. (Born at Antwerp about 1520; in England in 1554; died, probably in 1556, at Antwerp.)

57 HIS OWN PORTRAIT.

Bust of a bearded man dressed in black, the head turned slightly to the right. The hands are raised to the breast. On the forefinger of the left hand a signet ring. Green background.

A superb example of the Master.

Panel. Size $19\frac{1}{4}$ by $18\frac{1}{2}$ inches.

Lent by Earl Spencer, K.G.

Ascribed to NICHOLAS LUCIDEL.

58 PORTRAIT OF A MAN.

Half-length, three-quarters to the left. He wears a black dress with red doublet and a black cap. He holds up a ring in his right hand and carries a pair of gloves in his left. Grey background, with a coat-of-arms in the right top corner.

Panel. Size $19\frac{3}{4}$ by $15\frac{3}{4}$ inches.

Lent by Henry Willett, Esq.

LUCAS HUIGENSZ, or JACOBSZ, called LUCAS VAN LEYDEN. (Born at Leyden in 1494. Studied under Cornelis Engelbrechtsz, and was the friend of Dürer. He worked successively at Leyden, Middleburg and Antwerp, and died at Leyden in 1533.)

59 A CARD PARTY.

A company of gaily dressed men and women, seated at a table covered with a green cloth, are playing cards. Other persons stand round watching and advising the players. In the background, an open window shewing a distant landscape. Signed on the border of the tablecloth, LUCAS VAN LEYDEN, P.

Panel. Size $14\frac{1}{4}$ by 18 inches.

Lent by the Earl of Pembroke.

ITALIAN-FLEMISH SCHOOL.

60 CHARLES V.

"The Emperor is represented on a white charger, advancing towards the right, holding an arrow in his right hand, and the reins of his horse in the left, which rests on the pommel of his sword. On the ground lies a Moorish King, clutching at a sceptre with his left hand, and raising his right as if to implore the conqueror's mercy. The Emperor wears a rich suit of armour, sleeves of blue and red shot silk, a fantastically shaped helmet, with a bunch of drooping plumes, and long untanned leather boots with spurs. His horse's reins are formed of crimson scarves knotted together. The Moorish King has a dark blue furred robe with gold clasp, and green and red shot silk sleeves. He wears his crown outside a greenish yellow conical hat, with turned-up border lined with white."—*Northbrook Catalogue.*

Panel. Size $14\frac{3}{8}$ by $11\frac{1}{8}$ inches.

Lent by the Earl of Northbrook.



Burlington Fine Arts Club.

EXHIBITION
OF
THE WORK OF
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AND HIS SCHOOL.



LONDON:
PRINTED FOR THE BURLINGTON FINE ARTS CLUB.

1893.

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Metchim & Son, London.

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EXHIBITION
OF
THE WORK OF LUCA SIGNORELLI AND
HIS SCHOOL.

THE Committee beg to inform the Members of the Club that an Exhibition, comprising Pictures, Drawings and Photographs of works by Signorelli and his School, has been collected together through the courtesy of owners in this country and in Berlin, to whom the Committee desire to express their deepest acknowledgments.

The Committee hope that the Exhibition will throw light on many vexed questions connected with the Master, such as how far he was indebted to Pietro della Francesca, or any other Umbrian or Perugian predecessors; how far it is possible to distinguish his early work and its development into the maturity, *e.g.*, of "The Circumcision" in the National Gallery or of the frescoes at Orvieto; how far he was assisted by scholars, and to what extent the Master's own hand can be distinguished in the whole range of works attributed to him.

The most complete Monograph on the Master is that of Robert Vischer (Leipzig, 1879), whose list of Signorelli's works needs supplementing by accurate records of those now collected together, and of one or two more which have been identified

since he wrote; such as the altar-piece now in the Brera, which was discovered in the parish church of Figino, near Milan. Moreover, improvements in the processes of photography now permit scientific comparison of works at a distance, and greater discrimination than was possible in 1879.

The Committee have under consideration the propriety of printing, for subscription by Members, a short Monograph, illustrated with photographs of his finest work both here and on the Continent. Apart from Vasari, contemporary records are scanty, and much may still be done in the way of research into archives at the scenes of his labours,—Cortona, Orvieto, Perugia, La Fratta, Urbino, Loreto, Arcevia, Volterra, Città di Castello, Borgo San Sepolcro, Monte a Santa Maria, Castiglione, Lucignano, Montepulciano, Foiano, and other places in the Valdichiana, Arezzo, Siena, Monte Oliveto, and perhaps also at Florence and Rome. The Monograph would sum up the results of this Exhibition, and contain a "*Catalogue raisonné*" of his known works. In the character of its illustrations it would resemble the Catalogue of the Early Flemish Masters exhibited last year.

The Committee wish to take this opportunity, also, of acknowledging the very valuable assistance of Mr. Charles Fairfax Murray in the arrangement of the Exhibition and the preparation of the Catalogue.





INTRODUCTION.

LUCA, son of Egidio, who was the son of Ventura Signorelli, was born at Cortona about 1441. His mother was Elisabetta, sister of Lazzaro Vasari, painter, of Arezzo, the father of Maestro Giorgio, the famous potter. Luca was thus first cousin to Maestro Giorgio, who was grandfather of Giorgio Vasari, and Luca's biography is one of the most graphic in Vasari's Lives.

Through the influence of his uncle Lazzaro, little Luca was sent to learn the rudiments of his art in the workshop of the great Umbrian painter, Pietro della Francesca, at Borgo San Sepolcro. Lazzaro died in 1452, so Luca must have been barely 11 years old when he set out for Pietro's school. Yet Vasari records no distinctive works by him before the frescoes in the Chapel of Santa Barbara, in the Church of San Lorenzo at Arezzo, painted in 1472 when Luca was 31 or 32, and which he describes as "le prime opere."

While he was the pupil of Pietro della Francesca, Vasari says that he imitated the manner of his master with such exactness that "the one was scarcely distinguishable from the other." The statement is hardly credible of so original a genius, at least for so long a period as from the age of 11 to 32, and may be only the biographer's way of gliding over a portion of his relative's life of which he was ignorant.*

To trace the development of his genius is still a problem.

* Photographs of a large number of works by Pietro della Francesca are exhibited in the Drawing Room of the Club.

Under the tuition of Pietro he ought to have been well grounded in linear perspective, geometry and anatomy, which last study was at that time carried on, as Messrs. Crowe and Cavalcaselle say, almost openly in the burial grounds of the great cities. But he is strangely careless of perspective and architectural lines for a pupil of Pietro—that “admirable master in the difficulties of “drawing rectilinear bodies.” Luca’s genius lay rather in delineating the plastic form of man. Doubtless in Pietro’s workshop his daring nature was disciplined to express itself in conventional arrangements of Holy Families, Nativities and Baptisms, according to the demands of his master’s patrons. But Signorelli is one of the few Italian painters whose artistic genealogy may be said to begin with himself. Like every great artist, he developed from within far more than from without. He poured new life into old forms. His dramatic use of the nude figure as the vehicle of his thought, without the charms of colour or of decorative accessories, was absolutely original in his day, and entitles him to be called the forerunner of Michelangelo but the follower of none.

In the Catalogue of the Berlin Gallery (1891) it is suggested that Signorelli was also for awhile a scholar of Fiorenzo di Lorenzo at Perugia, a conjecture which was hazarded by Rumohr. Messrs. Crowe and Cavalcaselle are of opinion that his earliest impressions of art were obtained at Perugia, “where he imbibed “a tincture of the style peculiar to Bonfigli, Fiorenzo and “Pinturicchio.”* The life of Fiorenzo is involved in obscurity. He was certainly painting in the prime of life, in 1472, and apparently records of him are to be found as late as 1521. He was thus rather a contemporary than a predecessor of Signorelli. But apart from the difficulty of dates, the work

* History of Painting in Italy, vol. III., p. 1.

of Signorelli exhibits little trace of Perugian influence. The works of Fiorenzo di Lorenzo must be studied in the Town Gallery of Perugia, principally in a Nativity there, and in eight panels illustrating the life and miracles of San Bernardino. There is a characteristic early picture by him in the National Gallery, although some authorities doubt the authenticity of the work. A small "Virgin and Child," of his later period, exhibited in the Writing Room of the Club, suffices to show that Fiorenzo has no place in the artistic lineage of Signorelli.

Out of the 17 pictures here exhibited, the earliest are probably Lord Crawford's pair of Predella pictures, "The Nativity of S. John the Baptist" and "The Story of S. Joachim." Both are remarkably cool and grey in tone, and show but little feeling for colour. The subjects afford no opportunity for the master to bring in his favourite studies of the nude human form, but they are characteristic in dramatic action and in the highly accentuated lights, "like a peal of bells, sharp defined, and surprising rather than pleasant."*

Next in order of date, probably, comes "The Flagellation" belonging to Sir Frederic Burton, similar in composition to the picture in the Brera, at Milan, even to the minutest particulars, except that it is square at the top, whereas the latter is arched so as to cut off part of the frieze and balustrade. The Brera example is on panel, signed "Opus Luce Cortonensis," and painted either in tempera or oil. The present picture is on very fine canvas or linen, painted in oil, and lacks the signature. In Sir Frederic Burton's opinion it is by Signorelli's own hand. In style Messrs. Crowe and Cavalcaselle say that it resembles "The Flagellation," by Pietro della Francesca, now in the Sacristy of the Duomo at Urbino, painted for Federigo da Montefeltro, Duke

* Crowe and Cavalcaselle.

of Urbino, about the year 1469. It follows that, if Signorelli owes anything to the inspiration of this picture by Pietro, he must have been over 28 years of age when he painted his "Flagellation" in the Brera, an age at which a great artist is usually independent. The photo. of Pietro's picture, exhibited in the same frame as Signorelli's, shows that the theory of the older painter's influence will not bear pressing far. "The bold muscular movement, the Herculean frame and unselect shape of the Redeemer, reveal how completely Signorelli thus early made his teacher's style subordinate to the evolution of his own."*

Photographs of "The Baptism of Christ" and "The Nativity, by Pietro della Francesca, in the National Gallery, are exhibited in the Writing Room to show how essentially different is the work of Signorelli. Vasari sets us in the wrong track when he describes him as "creato e discepolo" of Pietro.

The picture of "The Virgin and Child," from the Roscoe collection in the Royal Institution at Liverpool, and the variation upon it, on a gold ground, with wonderful arabesques of Amorini in circles, or climbing amongst ornamental scrolls, and busts of Julius Cæsar and Domitian in the corners, were probably both painted before 1484-1488 when he was residing at Cortona. They are excellent types of the pictures of the Madonna, which every house required in those days, and which Signorelli's workshop afterwards supplied on a large scale to the Umbrian towns.

The softer modelling of the Liverpool picture indicates that it is the earlier of the pair; both are in fine condition, but the gold ground and arabesques in the picture of the Casa Tommasi are unique. There is an austere charm in the simple but dignified "Contadina Virgin" in profile, with Signorelli's characteristically

* Crowe and Cavalcaselle, vol. III., p. 4.

small chin. Here one sees the vigorous naturalism which in the later school work becomes clumsy and coarse, but it is tempered with tenderness and with the influence of the classical Renaissance.

Tenderness is not a quality which is apparent at first sight in his work, yet the tender feeling of his "Pieta" at Cortona is equal to that of Giovanni Bellini himself (photo. No. 38). "The Magdalen at the Foot of the Cross," in the Florentine Academy, which, without giving any reason, Morelli characterises as "by a scholar, "and not by Signorelli himself," appears, on comparison with the work now exhibited and illustrated, to be of the highest originality and pathos (No. 24). Truly, in Signorelli's best work, it may be said that out of the strong comes forth sweetness.

"The Feast in the House of Simon," lent by the Dublin National Gallery, is a picture of the first quality. It is unusually brilliant in colour, and is of Signorelli's fine time (No. 1).

The pair of small and rapidly-painted panels, parts of a predella, "The Journey to Emmaus" and "The Supper at Emmaus," with the characteristic zigzag lights, as in the Moses of the Sistine fresco, also belong to this fine period, and are by his own hand (Nos. 6 and 7).

Of his larger panel pictures it is not possible to find two better specimens than those in the National Gallery—"The Nativity," of which the photograph is here exhibited (No. 18), and "The Circumcision," from Hamilton Palace, described by Vasari as being in the Church of San Francesco at Volterra; this last, unfortunately, is not yet photographed. The Child was repainted at some early period, though probably not by Sodoma as Vasari declares.

Sir Francis Cook's pair are fragments of a lost "Baptism of Christ," but are complete studies in themselves; the one, of a pair of bathers, the other, of a woman draped, carrying a child on her shoulders, with a nude figure standing by, resembling Olympus

in the School of Pan, at Berlin. The whole picture must have been one of his finest works, and by the master's own hand, unlike either of the Baptisms at Città di Castello (photographs Nos. 64 and 70), or that at Arcevia, which are largely scholar's work.

In a recent number of the *Archivio Storico* (May-June, 1892), is given the contract in Latin, dated June 23, 1508, between the Syndics of Arcevia and Luca Signorelli, for the production of this last picture, which is worth quoting for the light it throws on his methods. Luca binds himself to paint the three figures of Christ, the Baptist, and God the Father "*suis propriis manibus*," but the rest of the altar-piece "*facere depingere ab aliis suis discepolis melioribus*" "*et demum reddere dictam tabulam pictam perfectam et ei addere et reactare in locis jam depictis.*" From all of which it appears that the picture in question had already been begun by some other painter, possibly (says Signor Anselmi in the *Archivio Storico*) one or other of the different artists who coloured the eight pictures on the gold ground of the side pilasters, "the first of whom recalls the dry and angular manner of Niccolo of Foligno, and the other the gay and graceful style of the Tuscan school of Ghirlandajo and Botticelli." Truly a mixture of handiwork enough to confound a scientific student who is not in the secret of the workmanship!

So, too, the contract for the painting of the famous Chapel of San Brizio, at Orvieto in 1499, provides for food and lodging for at least one assistant, and the series of medallions of Dantesque, Classical and Renaissance subjects, which illustrate Signorelli's inventive genius in the most fascinating manner, were undoubtedly traced and finished by an assistant from the master's drawings.* (Photos Nos. 97-103.)

* An appreciative description of these medallions is to be found in Symonds' "*Renaissance in Italy*," 1877, pp. 283-290.

Again, in the Sistine Chapel, Messrs. Crowe and Cavalcaselle long ago recognised a different hand in the group of women and children in the foreground of the fresco, "The History of Moses," and hazarded the opinion that the assistant might be Don Bartolommeo della Gatta, who is known to have laboured, along with Signorelli and Perugino, at Rome. More than one hand is easily distinguishable in the photograph (No. 41).*

The date of the Sistine Fresco is 1482-3, when Signorelli was 41 or 42 years of age.

In 1488 he received the freedom of Città di Castello, and was elected to Municipal honours in his native city of Cortona. His popularity increased in all directions, and by 1508 he was evidently a contractor on a large scale for works of art, and relied a great deal on the labours of his assistants.

He was, no doubt, a good man of business. A letter from Michelangelo to the Prior of Cortona is quoted by Vischer, and again by Symonds in his "Life of Michelangelo," and it suggests that he was as canny in money matters as old Titian himself. Signorelli appears to have gone to Rome at the accession of Giuliano de' Medici, to pay court to the new Pontiff Leo X. He borrowed money from Michelangelo, which he was apparently in no hurry to repay.

Lord Carlisle's picture, formerly in the Barker collection, and afterwards in that of the late Mr. William Graham, is noted by Waagen, and again by Crowe and Cavalcaselle, as "a small and 'injured but genuine 'St. George and the Dragon,' in Signorelli's 'Michael-Angelesque style'—by which they probably mean no more than that it was painted under Florentine influence traceable in the flying drapery of the Princess. It may be compared with the medallion of the same subject at Orvieto. The present picture

* A scaffolding and platform now (February, 1893) erected just under this fresco permits a decisive opinion to be formed of the different hands engaged in it.

is obviously from a design of the master, but freely adapted by some painter with Florentine predilections.

Sir John Stirling Maxwell's "Deposition" might also be characterised as being in Florentine taste. There is a superficial resemblance to Botticelli in the two female figures to the left, who stand by while the three Marys and S. John attend lovingly to the Body of Christ. The colouring is very rich, and whatever the master may have borrowed, consciously or unconsciously, he has made his own in this fine work.

Signorelli is known to have been in Florence before 1492, and to have painted for Lorenzo de' Medici, "some nude gods, which "earned him great praise" (probably "The School of Pan," his finest easel picture, now at Berlin, photo. No. 47), and a picture of "Our Lady with two Prophets," in chiaroscuro (now in the Uffizi, photo. No. 25). Both these pictures he gave to Lorenzo, "who, "in generosity and courtesy, could be excelled by none."

Robert Vischer, in his exhaustive monograph, dwells strongly on the influence of Verrocchio, Botticelli, Filippino and Leonardo, on Signorelli's style. Even Morelli, while habitually inveighing against the "Influence theory," says that "Signorelli had much "to thank Antonio Pollaiuolo for,* whose designs he must have "diligently studied." Signorelli's "Martyrdom of S. Sebastian," painted in 1496 for San Domenico at Città di Castello (No. 65), and other pictures are enumerated by Vischer as examples of this influence. The design of the S. Sebastian and the Archers bears a certain resemblance to the masterpiece of Pollaiuolo in the National Gallery. But the individuality of Signorelli is apparent throughout. Such appropriations were matters of business, and the ethics of plagiarism were different in those days. Whatever a man wanted he took, as the exigencies of his patrons or his workshop drove him.

* Die Gallerie zu Berlin, p. 31, note 47.

The fresco, lent by Mr. Ludwig Mond, of Coriolanus yielding to the entreaties of his mother and wife to spare Rome from being sacked by the Volscians, was designed by Signorelli for Pandolfo Petrucci, as part of the decoration of his palace at Siena, where Signorelli is recorded as having worked with Pinturicchio in 1498, 1506 and 1509. "The Triumph of Chastity," and "The Return of Ulysses to Penelope" (the last by Pinturicchio) in the National Gallery, and "The Flight of Aeneas from Troy," and a "Ransom of Prisoners," now in the Communal Gallery at Siena, are all that remain of the series. Photographs of the four others have been collected for comparison with Mr. Mond's "Coriolanus," and also a photograph from the drawing at Lille which resembles the "Ransom of Prisoners." Morelli lays it down that "the composition is certainly by Signorelli, "but they were undoubtedly executed by his pupil and assistant, "Girolamo Genga." It would be travelling too far afield to attempt here to illustrate by other photographs the personality of Genga. The "Coriolanus," like "The Triumph of Chastity," is signed Lucas Coritius, and Sir Frederic Burton says of the National Gallery example, "the hand of the master is visible enough in the less "damaged parts." Three of these frescoes were already injured before 1844, when they were transferred from wall to canvas by Pellegrino Succi for Monsieur Joly de Bammerville, and they suffered more repainting later at the hands of Signor Pinti. The pair in the Siena Gallery are in better condition, but less characteristic of Signorelli.

The relation of Signorelli to Pinturicchio is illustrated by an ideal portrait of Alexander the Great, under the name of Pinturicchio, in the collection of Sir Francis Cook.* Another of the same series, representing Tiberius Gracchus (photograph No. 71 on Screen),

* This picture has been kindly lent by the owner to the Club, and is now exhibited in the Drawing Room.

is in the Gallery at Pesth under the name of Signorelli. Two more of the series were seen within the last few years in dealers' hands in Florence. They are all akin to "The Story of Griselda," in the National Gallery under the name of Pinturicchio, three cassone panels which belong rather to Signorelli's school. Photographs are exhibited for comparison.

The fine tondo at the end of the room, lent by Mr. A. E. Street, is the "Nativity" described by Crowe and Cavalcaselle among Signorelli's works painted under Florentine influence. According to tradition, Lorenzo de' Medici gave this picture to a lady of the family of the Giuducci. It was purchased from that family for the Metzger collection, and thence passed to Mr. Barker, at whose sale it was bought by the late Mr. Street, R.A. Messrs. Crowe and Cavalcaselle say that it exhibits "some of Signorelli's vulgarity "in faces, and in the positive brown hue of its full-bodied colour . . . "a bold clever picture in Signorelli's gloomy olive tone." The picture is in fine condition, and is certainly not by Signorelli, but by the Florentine Piero di Cosimo. A similar mistake was made with regard to "The Holy Family, with the Infant S. John and singing Angels," once in the Woodburn collection, and now in the Dresden Gallery. (Photograph exhibited beside Mr. Street's picture.) A third picture, by Piero di Cosimo, of "Hylas and the Nymphs," belonging to a member of the Club, is exhibited in the Writing Room, and is decisive as to the authorship of Mr. Street's picture. Another picture by the same master, "The Battle of the Centaurs and the Lapithæ," which is not yet recorded by any authority, was lately in the hands of Signor Gagliardi in Florence. The combatants are biting each other in their fury, and those who are fond of tracing influences may amuse themselves by ascribing its violence to Luca, whom Piero may have met in Florence between 1480 and 1492. Photographs of other works of this original painter are shown in the Writing Room of the Club.

Five more pictures of the master or his school are at present known to be in England, but the Committee have been unable at present to obtain sight of them. One is a "Martyrdom of S. Catherine," formerly in the possession of Lord Taunton, and now at Quantock Lodge, Bridgewater, the property of Mr. Edward James Stanley. It is described by Crowe and Cavalcaselle as "a good example, full of life and animation, and with but a few slight retouches."

There remain to be noticed (i.) Mr. Kenneth Muir Mackenzie's "Study of a Man on a Ladder" (No. 2)—probably part of a "Descent from the Cross"—a subject which Signorelli painted in the Duomo at Cortona, and again, in 1515, for the Church of the Brotherhood of Santa Croce, at La Fratta, near Perugia. The present fragment is genuine and powerful. (ii.) The same owner's tondo of a "Virgin and Child" (No. 12), with background of cliffs like those in some of the medallions of subjects from Dante's "Purgatorio" at Orvieto. The purity of line and the modelling have suffered by restoration, so that this little picture looks less characteristic than it deserves. (iii.) Sir Charles Robinson's "Crucifixion" (No. 15)—a vigorous crowded composition; a late work. (iv.) Mr. Mond's Predella (No. 14) is unusually full of colour. It is similar in character to an altar-piece in the Villa Palmieri (No. 29*), and to another in the possession of Mr. Charles Fairfax Murray at Florence (No. 29 on Screen), both of which are fair examples of the work of an assistant—possibly his nephew Francesco Signorelli.

Her Majesty the Queen has lent from Windsor a valuable drawing of "Hercules and Antæus."

The Committee are indebted to Herr von Beckerath, of Berlin, for the loan of a rare drawing. It has, unfortunately, suffered and been restored, but is still one of the most important known.

Other drawings have been kindly lent by Sir J. C. Robinson and Mr. Poynter, R.A.

An important drawing is in the collection of Mr. Malcolm of Poltalloch, but the best are to be found in the Louvre, which possesses no less than seven genuine drawings. There are also three in the British Museum.

A photograph is exhibited of "The Head of an Old Man," in the Berlin collection, formerly ascribed to Signorelli. The attribution is now withdrawn by Dr. Lippmann. Another, of a drawing at Lille, is also exhibited in the Writing Room, "The Continenence of Scipio." It is catalogued at Lille under the name of Julio Romano, and is exhibited because Morelli ascribes it to Girolamo Genga who worked for Signorelli. It seems rather to be a copy of a drawing of the School of Raphael.

Besides his nephew Francesco, Signorelli had a son Antonio, who was a painter. Among his assistants the names are preserved of Tommaso Barnabei, called Papacello, Girolamo Genga, Turpino Zaccagna, Stagio Sassoli, of Arezzo, who is mentioned by Vasari as executing his cartoons for the pictures in the principal window of the Capitular Church at Cortona, and one Giovanni Battista, who signs a coarse "Madonna and Saints" at Città di Castello, "HOC OPUS FECIT JOHES BTA. 1492."

To distinguish the individuality of these assistants is a thankless task. But a comparison of the photographs of the chief works on the continent, notably the Orvieto frescoes (including the medallions), as well as of the two large panels in the National Gallery, the Dublin "Feast in the House of Simon," and the Madonna of the Arabesques on gold ground here exhibited, will afford a standard whereby to judge the hand of the master. The Council of the Arundel Society have kindly lent a water-colour drawing of the "Paradise" at Orvieto, which gives an impression of the pristine colour of these frescoes, as

well as of the decoration of the whole wall with portraits and medallions. As Morelli says of them, "to no other contemporary painter was it given to endow the human frame with a like degree of passion, vehemence and strength."

Three portraits of Signorelli are known, one is given in the photo. No. 104, the second is upon a tile now in the Opera del Duomo at Orvieto. It is reproduced from the drawing of Mr. Fairfax Murray as a frontispiece to Vischer's Signorelli, Leipzig, 1879. A third is given by Vasari from a now unknown source.

The Committee are fortunate in having obtained a photograph of the splendid "Portrait of a Man (unknown)" in the Torrigiani Palace at Florence, now seldom seen.

Signorelli died about 1523, in the 82nd year of his age. As to what manner of man he was, Vasari's biography tells with a charm quite its own. His life is exhibited in his work.

R. H. B.



The Catalogue that follows gives—

- (i.) A List of Signorelli's Works now exhibited. It is a matter of congratulation, that out of the 25 Pictures of Signorelli and his School so far known to be in Great Britain, the Committee have managed to secure no less than 17, for which they are indebted to the liberality of the various owners; of the remaining 8 pictures, 3 are in the National Gallery.
- (ii.) A List of the Photographs representing the Works of the Master abroad.
- (iii.) Original Drawings, lent through the courtesy of the various owners.



CATALOGUE.

I.—PICTURES.

1 THE FEAST IN THE HOUSE OF SIMON.

Crowe and Cavalcaselle say:—"A small panel of about 29 figures, "representing the Pharisees' feast; the Magdalen approaching the Saviour "with the ointment, on r. Martha, Mary, and curious bystanders at "entrance. It is spirited, and of Signorelli's fine time, well composed, "full of variety, animation and nature, and, with the exception of a "repainted figure at the end of the left wing of the table, in fair "preservation."—*Vol. iii., p. 31.*

Panel. 89c. by 27c.*

Lent by the Governors of the National Gallery of Ireland.

2 FIGURE FROM A "DESCENT FROM THE CROSS."

A man is seen on a ladder, with pincers in his left hand. On l. is seen the outline of the cross. Two men with staves below, one mounted, half the horse alone being visible. The head of a Saint just appears at the bottom of the ladder. Landscape on r., building in m. The large picture, of which this is a fragment, does not seem to be mentioned anywhere.

Panel. 50c. by 92c.

Lent by K. Muir Mackenzie, Esq., Q.C.

3 THE LEGEND OF S. JOACHIM.

The offering of S. Joachim, father of the Virgin, was rejected at the Temple because he was childless. This is the scene depicted on the r., mid-distance. He retires alone into the desert, but is bid return by an Angel. This is shown on l. He meets his wife S. Anne at the Beautiful Gate of the Temple. This is shown on r. Landscape background.

Probably an early work. Compare No. 4 and "The Birth of S. John the Baptist" (called "The Birth of the Virgin"), in the Louvre Gallery (photograph exhibited below).

Panel. 43c. by 23½c. *Lent by the Earl of Crawford and Balcarres.*

* For convenience of comparison with works on the Continent, the dimensions are stated in centimètres.

4 THE NATIVITY OF S. JOHN THE BAPTIST.

Companion to the foregoing. On r., S. Elizabeth on a high bed, leaning on one arm, while Zacharias writes at the foot of the bed ; in centre, the child with three female attendants, a man looking on; and on l., a woman entering.

Probably an early work. Compare the photograph of the Louvre picture (hung below).

Panel. 43c. by 23½c.

Lent by the Earl of Crawford and Balcarres.

5 THE FLAGELLATION OF CHRIST.

In a court decorated with bas-relief sculpture, Christ is seen bound naked to a column, His loins covered with a striped material resembling a Roman scarf, while the four executioners' figures are similarly draped. To the right of the group is a man in a corselet of chain armour drawing a sword. On l., seated on a high throne, is seen another figure, supposed to be Pilate, who regards the scene with apparent unconcern. Two other figures complete the group.

A variation of the picture in the Brera, Milan. (Photo. shown below, together with that of Piero della Francesca of the same subject at Urbino.) The most noteworthy difference is the arched top which cuts off the balustrade in the Brera picture. The latter is on Panel, 82c. by 61c., and bears the signature OPVS LVCE CORTONENSIS. Morelli says it is an early work. The Brera picture is described in Vischer, p. 278. It was painted probably about 1470.

Canvas. 64c. by 77c. Painted in oil.

Lent by Sir Frederic Burton.

6 THE JOURNEY TO EMMAUS.

The two disciples are seen conversing with the Saviour, who appears dressed as a traveller, with a staff and large hat. Landscape background.

From the Casa Tommasi at Cortona.

Panel. 19c. by 17½c.

Lent by R. H. Benson, Esq.

7 THE SUPPER AT EMMAUS.

Christ seated in the middle, with the two disciples, who suddenly realise, by the breaking of the Bread, that their companion is the Saviour.

Vischer (p. 260) describes both this and the preceding picture when at Cortona in the Casa Tommasi.

Panel. 27c. by 18c.

Lent by R. H. Benson, Esq.

8 VIRGIN AND CHILD.

A similar work to the following, except for the background, which is remarkable for its gold ground, with elaborate arabesque designs.

Vischer (p. 260) describes it when at Cortona in the Casa Tommasi.

Panel. 46c. by 50c.

Lent by R. H. Benson, Esq.

9 VIRGIN AND CHILD.

The Virgin in profile gazes on the Child, who is seated on her lap and looks at the spectator. Her left hand supports his body, while her right lightly touches his hands. The type of the Virgin's face is almost Greek. Unlike the preceding picture, her hair is plaited above the temples and has a veil twined in it, and the Child's hair is curled.

(Crowe and Cavalcaselle, iii., 31.)

Panel. 44c. by 52c. Landscape background with trees.

*Lent by the Trustees of the Liverpool Royal Institution
from the Roscoe Collection.*

10 FRAGMENT FROM A "BAPTISM OF CHRIST."

Two bathers, undressing themselves. One, standing with his back to the spectator, takes off his shirt; the other, seated, removes his sandals. Across the stream a landscape.

The figure of the man on the l. is similarly treated to the one in the "Baptism of Christ" at Città di Castello (photo. shown on screen, No. 64). This latter formed one side of a processional standard, but cannot be from the Master's hand. Crowe and Cavalcaselle assign it to Francesco Signorelli, Luca's nephew. Sir Francis Cook's two pictures, however, which formed parts of a lost "Baptism," are genuine works of the Master. The other figure is similar to one in No. 28* (on Screen).

For the figure divesting himself of his shirt, compare the "Baptism of Christ," in the National Gallery, by Piero della Francesca (a photo. of which is hung in the Writing Room of the Club).

Panel. 42c. by 68c.

Lent by Sir Francis Cook, Bart.

11 FRAGMENT FROM A "BAPTISM OF CHRIST."

A woman, draped, carries a child on her shoulders. Her right arm is raised; she looks at a man standing by, half turned away from the spectator. He has a coloured cloth about his loins, and carries in the left hand a red garment. This figure closely resembles "Olympus," in the School of Pan (Berlin). (Photo. No. 47.)

Panel. 42c. by 67c.

Lent by Sir Francis Cook, Bart.

12 VIRGIN AND CHILD.

The Virgin, seated, in a landscape, with the Child on her lap. A striped scarf surrounds the neck of the Virgin. The Child holds some flowers in the left hand. Background of cliffs as in the Dantesque medallion at Orvieto.

Tondo. Panel. 48c.

Lent by K. Muir Mackenzie, Esq., Q.C.

13 PIETÀ.

In the centre is seen the dead Christ, supported by the Virgin, who is fainting. S. John and the Holy Women minister to her, while the Magdalen, with dishevelled hair, is hurrying to the Saviour's side. On l., two women; on the r., two men with fantastic head-dresses and flowing draperies; in centre is seen the tomb in an archway of the rock; on l., a landscape, with the scene of the Crucifixion; on r., Roman temples with a man on horseback.

Panel. 119c. by 30c.

Vischer remarks (p. 272) that perhaps this picture belonged to the altar-piece in La Fratta. Mentioned by Crowe and Cavalcaselle as a genuine work, and described by Waagen (Kl. Schr. 142) as "A Pietà, a broad "Predella-picture. Full of passionate expression, and differing from the "traditional treatment. Broadly painted, the colouring rich."

Lent by Sir John Stirling Maxwell, Bart.

14 PREDELLA OF A LOST ALTAR-PIECE.

Divided into five unequal portions, the two outside parts corresponding; the centre and largest represents (apparently) Ahasuerus granting audience to Esther. The other compartments represent Visions of Saints.

Panel. 207c. by 30c.

Lent by Ludwig Mond, Esq.

15 CRUCIFIXION.

A crowded composition of about forty figures. In the front is seen the Virgin, who has fainted and is supported by the Holy Women, while S. John and another Saint stand by. On l., two other figures, while round about the three crosses is a confused mass of horsemen and foot-soldiers carrying spears and banners. One of the horsemen in centre pierces the Saviour's side. On r., in fore-ground, a tree, behind which are seen Roman temples. On l., a steep rock. A late work; probably painted not long before his death in 1523.

Panel. 98½c. by 71c.

Lent by Sir J. C. Robinson.

16 S. GEORGE AND THE DRAGON.

Described by Waagen when in the possession of Mr. Barker: "S. George and the Dragon in combat, very spirited. The Princess is in passionate action. Some of the bodies slain by the dragon are boldly foreshortened; in background, horsemen. The predominant tone, as usual, is dark, and the treatment very broad."—Vol. ii., p. 126.

Crowe and Cavalcaselle say: "A small and injured, but genuine 'S. George and the Dragon, in Signorelli's Michael-Angelesque style.'—Vol. iii., p. 31.

Panel. 72c. by 53c.

Lent by the Earl of Carlisle.

17 THE STORY OF CORIOLANUS.

Coriolanus is seen on the r. surrounded by Volscian warriors, all in armour. He is met by his mother and his wife, carrying one child, while the other runs to meet him. They are attended by four women. In background, the Volscian camp, and Rome seen across the Tiber. Some horsemen on r. on high ground, and some men in discussion on l. on a road winding round the hill, where more horsemen are seen. Coriolanus appears to yield to the entreaties of his wife and mother to save Rome from the Volscians.

Fresco, transferred to canvas. 123c. by 123c.

Two similar frescoes are in the National Gallery, and two more in the Town Gallery of Siena. (Photographs are hung alongside for comparison.) They were all painted in 1498 as decorations for the Palace of Pandolfo Petrucci at Siena, where Signorelli worked along with Pinturicchio and others. Morelli and others attribute the execution of four of these frescoes to Signorelli's assistant, Girolamo Genga, but the design is undoubtedly the Master's own. The picture in the National Gallery and this one of Mr. Mond's both bear the signature LVCAS CORITIVS. The injury received in transferring, especially in the present picture and that in the National Gallery, makes any attempt to distinguish between the handiwork of Signorelli and Genga very uncertain.

Originally in the Petrucci Palace at Siena, then in the possession of M. Joly de Bammerville at Paris, afterwards in the Barker collection, then in that of Mr. Leyland at Liverpool, till it passed to the present owner.

Lent by Ludwig Mond, Esq.

- 17* At the end of the Gallery hangs a large Tondo, *lent by A. E. Street, Esq.*, representing the VIRGIN AND CHILD, with St. Joseph on l. in background.

Formerly in the Barker collection, and mentioned by Crowe and Cavalcaselle, vol. iii., pp. 4, 6, 7. See Introduction, p. xvi.

A similar Tondo, originally at Pisa, belonged to Mr. Woodburn, and is now in the Dresden Gallery (photo. shown at the side, No. 105). Morelli was the first to ascribe it to its real author, Piero di Cosimo, and his attribution is now accepted. It is probable that the present picture is also by PIERO DI COSIMO, whose works are often confounded with those of Signorelli.

(For an account of this painter, see George Eliot's "Romola," where everything we know of him from Vasari is worked up.)

II.—PHOTOGRAPHS.

London.

National Gallery.

- 18 THE NATIVITY. ("The Circumcision" is not photographed, and "The Triumph of Chastity" is exhibited, No. 78.)

Loreto.

Frescoes in S. Maria.

- 19 } THE TWELVE APOSTLES IN COUPLES (one group missing), the
& }
20 } Incredulity of S. Thomas, and the Conversion of S. Paul. The octagon ceiling contains eight angels playing instruments in various attitudes.

Florence.

Corsini Gallery.

- 21 VIRGIN AND CHILD, SS. JEROME AND BERNARD. Tondo.

Academy of Fine Arts.

- 22** VIRGIN AND CHILD between the Archangels Michael and Gabriel, and SS. Augustin and Athanasius with a Trinity in upper part.
- 23** A PREDELLA in 3 parts, "The Last Supper," "Christ in the Garden," and "The Flagellation." School work.
- 24** A CRUCIFIXION, with S. Mary Magdalen kneeling at the foot of the cross. Once a church standard, and ascribed to Andrea del Castagno. Canvas.

*Lent by Alfred Higgins, Esq.**Uffizi.*

- 25** VIRGIN AND CHILD. Above, medallions with Apostles, and head of S. John the Baptist in centre. Mentioned by Vasari.
- 26** A PREDELLA, in 3 parts, "Annunciation," "Nativity," and "Adoration of the Magi," shows Signorelli at his best on a small scale.

Pitti.

- 27** THE HOLY FAMILY AND S. CATHARINE. Tondo.

Torrigiani Palace.

- 28** LIFE-SIZE PORTRAIT OF A MAN in a red cap and vest. Very fine. Not a portrait of Signorelli, as once supposed.

Belonging to Signor Bardini.

- 28*** VIRGIN AND CHILD, in a rocky landscape. A figure of a man removing his shoes on r. Similar to the figure in No. 10. (On Screen.)

*Lent by George Salting, Esq.**Belonging to Mr. Charles Fairfax Murray.*

- 29** A VIRGIN AND CHILD, WITH SAINTS. School picture. (Exhibited on Screen.)

Villa Palmieri.

- 29*** VIRGIN AND CHILD, WITH SAINTS. School picture.

Perugia.*In the Cathedral.*

- 30** VIRGIN AND CHILD, with r. S. Lawrence (? S. Stephen), and below S. Herculani in Bishop's robes; on l., S. John the Baptist; below, S. Onuphrius. A seraph on the steps of the throne. Mentioned by Vasari. One of Signorelli's finest altar-pieces. 1484.

*This, and Nos. 31, 32 and 33 lent by Alfred Higgins, Esq.***Borgo San Sepolero.***Campagna di S. Antonio Abate.*

- 31** A CHURCH STANDARD, representing SS. Antony and Giles.
- 31*** Reverse. A CRUCIFIXION. Important work.
A sketch in sepia of the same, by Mr. Charles Fairfax Murray, is shown, No. 109.

Cortona.*In Cathedral.*

- 32** CONCEPTION OF THE VIRGIN. Six figures each side, Adam and Eve in distance. An altar-piece, now in the choir. School work.
- 33** THE NATIVITY, and ADORATION OF THE SHEPHERDS. School work.
- 34** VIRGIN AND CHILD, with SS. Bruno, Francis and other Saints. Half-length of the Eternal above. Shows traces of an assistant.

(THE FOLLOWING ARE SHOWN ON THE SCREEN.)

S. Francesco (Choir).

- 35** NATIVITY. Split in half. Rough School work.
- 36** VIRGIN AND CHILD, with SS. Anthony, Michael, Bernardino and Bonaventura. School work. Split in three places.

S. Niccolo.

- 37** VIRGIN AND CHILD, between SS. Peter and Paul. A genuine work. Reverse of the following.

- 38** THE BODY OF CHRIST, held up on the edge of the tomb by an angel. S. Francis on l., and S. Dominick, with two Saints; on r., S. Jerome and three angels. Altar-piece. A fine and genuine work. (Shown on wall.) Mentioned by Vasari as in the Church of S. Margherita.

Lent by Alfred Higgins, Esq.

- 39** A Fresco representing THE VIRGIN AND CHILD, with SS. Niccolo and Onuphrius on r.; above, SS. Barbara and Clara; on l., SS. Paul and Christopher; above, SS. Roch and Sebastian. School work.

S. Maria della Grazie.

- 40** MADONNA ENTHRONED ON CLOUDS, with attendant Saints. Two Apostles below, and two donors in the lower corners. God the Father above, with angels. School work.

Rome.

- 41** FRESCO IN THE SISTINE CHAPEL. Scenes from the Life of Moses. To r., Moses reads from a book; to l., he transfers the rod to Aaron; in centre background, an angel shows the Promised Land; far off to l., the body of the patriarch is buried. 1482-3.

"Being invited by Pope Sixtus to work in the chapel of his palace in competition with the many masters occupied there, Luca painted two pictures in that place accordingly, and these, even among so many, are considered the best."—*Vasari*.

Lent by Alfred Higgins, Esq.

- 42** A SECOND FRESCO IN THE SISTINE CHAPEL, erroneously attributed to Signorelli. It represents the journey of Moses and Zipporah.

- 42a** HOLY FAMILY AND S. JOHN THE BAPTIST, in the Palazzo Rospigliosi. A fine original. (On Screen.)

The Lateran.

- 42b** S. MARY MAGDALEN and another Saint. Not by Signorelli himself. Morelli assigns this panel, with the others in the Lateran at Rome, to Cola della Amatrice, and, in fact, one is so signed. (Exhibited on Screen.)

Arezzo.*Museum.*

- 43** A MAJOLICA PLATE, after a drawing of Signorelli. A lively discussion over geometrical drawings and astronomical instruments.

Lent by Alfred Higgins, Esq.

Town Gallery (?)

- 44** MADONNA AND CHILD, with SS. Donatus, Stephen, Niccolo and Jerome. Below, David and two prophets, God the Father and angels above. School work. (Shown on screen.) Mentioned by Vasari as being painted "in his old age."

Berlin.*Gallery.*

- 45** THE SALUTATION. S. Joseph and Zacharias with the Holy Children. Tondo. Signed. Important work from the Master's own hand.
- 46** TWO ALTAR WINGS. Right compartment: S. Antony of Padua, S. Catharine of Alexandria, and S. Augustin. Left compartment: S. Jerome, S. Mary Magdalen, S. Catharine of Siena. Fine genuine work.
- 47** SCHOOL OF PAN. Pan sits on a rocky throne, with leopard's skin on his shoulders, the pipes in l. hand and staff in r. Olympus stands by, playing, two shepherds listen, a man lying below blows upwards on a reed, while a nymph (Echo) stands by. Crowe and Cavascaselle say:—"A masterpiece for beauty of forms; a sure proof of the artist's talent "in drawing nudes; admirable for the select classicism of Olympus, and "charming for the variety of expressions embodied in the group." Mentioned by Vasari.

Lent by Alfred Higgins, Esq.

Milan.*Brera Gallery.*

- 48** VIRGIN AND CHILD. A genuine work.
- 49** THE FLAGELLATION. (See remarks under No. 5.)
- 50** AN ALTAR-PIECE, formerly at Arcevia.

It disappeared about 1809, and was recently discovered in the parish church of Figino near Milan. Now in the Brera Gallery.

Photographs before and after cleaning.

Sent through the courtesy of Dr. Carotti, Secretary to the Brera Gallery. (See "Archivio Storico," May-June, 1892.)

Museo Poldi Pezzuoli.

- 51 S. MARY MAGDALEN. Assigned to Signorelli, but not by him, or even of his school.

Volterra.

Cathedral.

- 52 THE ANNUNCIATION. 1491.
- 53 VIRGIN AND CHILD, with SS. Francis and John the Baptist on l.; on r., SS. Antony of Padua and Peter. Below, SS. Jerome and Augustin. 1491.

Monte Oliveto.

1497-1504. SCENES FROM THE LIFE OF S. BENEDICT. FRESCOES.
Mentioned by Vasari.

- 54 S. BENEDICT EXORCISING THE DEVIL, who is seated on a large stone, endeavouring to impede the building of the Monastery by the Monks.
- 55 A MONK IS HURLED BY THE DEVIL OFF A HIGH BUILDING, but S. Benedict restores him to life. Landscape background.
- 56 TWO MONKS BREAK THEIR VOWS OF ABSTINENCE, AND ENJOY THEMSELVES. S. Benedict detects them.
- 57 TEMPTATION AND FALL OF THE ABSTINENT MONK; on r., he is invited to break his fast by the Devil disguised as a traveller; in the background, he is seen refreshing himself; and in front, he is rebuked by S. Benedict.
- 58 THE FALL OF A HOUSE AND THE CRUSHING OF THE YOUTH FLORENTIUS, for having misled the Monks by yielding to temptation.
The soul of the deceased is seen carried off by demons.
- 59 S. BENEDICT'S DISCOVERY OF THE SHIELD BEARER RIGGO IN THE GUISE OF TOTILA, KING OF THE GOTHs.
"Pone, fili, pone quod portas, non est tuum" (*i.e.*, his disguise).
In background, camp of the Goths.

- 60 TOTILA, KING OF THE GOTHs, KNEELS BEFORE S. BENEDICT, who foretells his future.

"Multa male facis, multa male fecisti, jam aliquando ab iniquitate
"conquiesce. Equidem Romam ingressurus es, mare transiturus, novem
"annos regnans, decimo morieris."

- 61 THE OVERTHROW OF THE IDOL. S. Benedict urges on the work by his eloquence.

Vienna.

Royal Picture Gallery.

- 62 THE ANNUNCIATION.

Città di Castello.

(EXHIBITED ON SCREEN.)

Town Gallery (?).

- 63 S. JOHN THE BAPTIST. Probably executed by a scholar from Signorelli's cartoon. A standard.

- 64 BAPTISM OF CHRIST. Reverse of preceding. Compare Sir Francis Cook's fragment of a genuine Baptism now lost. The present picture is only school work. (See remarks under No. 10.)

S. Domenico.

- 65 MARTYRDOM OF S. SEBASTIAN. The design of this picture bears a resemblance to the "Martyrdom of S. Sebastian," by Pollajuolo, in the National Gallery. Mentioned by Vasari. (See No. 107.)
Painted 1496.

S. Cecilia (?).

- 66 VIRGIN AND CHILD, with S. Clara (reading) and S. Cecilia (being crowned). Above, two bishops and two monks. Below, S. Elizabeth of Portugal (r.) and S. Margaret of Scotland (l.). In its present condition this picture shows little trace of Signorelli's own hand, beyond the general design. The Child has no resemblance at all to Signorelli's type. Probably there is a Signorelli underneath the repaint.

- 67 PREDELLA to above. Six Saints.

Palazzo Bufalini.

- 68** Altar-Piece, VIRGIN AND CHILD, SS. CHRISTOPHER AND SEBASTIAN. School work.

Caserna dei Finanzieri.

- 69** THE AGONY IN THE GARDEN. Part of a fresco, but much damaged.

S. Giov. Decollato.

- 70** BAPTISM OF CHRIST. A favourite subject of Signorelli, affording, as it did, an opportunity of displaying the nude form. He was engaged in painting it, for at least the fifth time, at the time of his death, namely, for Silvio Passerini, Cardinal of Cortona, in fresco on the wall of the palace chapel, "but he could not entirely finish it, seeing that, while still working, "he died." (Vasari.)

Pesth.

- 71** TIBERIUS GRACCHUS, under the name of Signorelli at Pesth. Another of the same series is in the collection of Sir Francis Cook.* It represents Alexander the Great standing on a tomb (as in the present picture). These pictures offer remarkable resemblances to the three pictures purchased by the National Gallery under the name of Pinturicchio from the Barker collection, "The Story of Griselda." (Photographs of these pictures are shown in the Writing Room of the Club.)

Louvre.

- 72** BIRTH OF S. JOHN THE BAPTIST (*not* of the Virgin).

Probably an early work.

Crowe and Cavalcaselle say: "This is one of the best examples of Signorelli."—Vol. iii., p. 30.

Photograph lent by Herbert Cook, Esq.

Hung below Nos. 3 and 4 for comparison.

Urbino.

1494-95. (EXHIBITED ON SCREEN.)

S. Spirito.

- 73** Church Standard. DESCENT OF THE HOLY GHOST.

- 74** Reverse of above. THE CRUCIFIXION.

Characteristic works of the Master.

Both lent by W. C. Alexander, Esq.

* Now exhibited in the Drawing Room of the Club.

The Cathedral.

- 75 THE FLAGELLATION, by Piero della Francesca, Signorelli's master.
Placed below No. 5 for purposes of comparison.

Siena.

- 76 RANSOM OF PRISONERS. Photo. of Fresco from the Palace of Pandolfo Petrucci at Siena, now in the Town Gallery. (See remarks on No. 17 and No. 106).

- 77 AENEAS BEARING HIS FATHER, ANCHISES, FROM TROY.
Companion to last. (See No. 17.)

Lent by Alfred Higgins, Esq.

London.*National Gallery.*

- 78 THE TRIUMPH OF CHASTITY. Fresco transferred to canvas.
Signed LVCAS CORITIVS. (See No. 17.)

- 79 THE RETURN OF ULYSSES TO PENELOPE, by Pinturicchio.
Fresco transferred to canvas; part of the series of frescoes in the Pandolfo Petrucci Palace at Siena, where Pinturicchio worked along with Signorelli.

Orvieto.

- 80 } FRESCOES IN THE CHAPEL OF S. BRIZIO AT ORVIETO.
to } Painted 1499-1501. Signorelli's masterpieces.
104 } The work of decorating this chapel in the Cathedral of Orvieto had been entrusted to Fra Angelico. He had not proceeded far in the work when he died, and for nine years the Council had waited in the hope of obtaining Perugino to complete the work. Finally, after trying Pinturicchio, they commissioned Signorelli to carry out the great scheme. The contract at first comprised only the ceilings and windows. When Signorelli had completed these he was ordered to proceed with the remainder. He certainly had one assistant, if not more; in all probability Genga was employed to help his master.

Taking first in order the work of the ceiling, we find there are eight divisions, photographs of six of which are here given, the remaining two being the work of Angelico.

80, 82, 85, } No. 80 represents THE TWELVE APOSTLES WITH THE VIRGIN.
 90, 92, 94 } No. 82, THE CHOIR OF EIGHT VIRGINS (castarum virginum
 cohors).

No. 85 represents THIRTEEN PATRIARCHS (nobilis patriarcharum
 coetus).

No. 90, ANGELS BEARING THE INSTRUMENTS OF THE PASSION
 (signa iudicium indicantia).

No. 92, THE DOCTORS OF THE CHURCH, fifteen figures (doctorum
 sapiens ordo).

No. 94, THE MARTYRS, seven figures (martyrum candidatus
 exercitus).

Throughout these paintings very little trace of Fra Angelico is to be
 found ; in fact, only two of the compartments (Nos. 80 and 90) were based
 on Angelico's design ; the rest were entirely composed by Signorelli.

The following are the frescoes on the walls:—

81 " The Elect proceed upward to heaven, guided by angels, and other celestial
 messengers playing lutes and casting flowers." (Crowe and
 Cavalcaselle.)

83 On the right of the door is represented THE DESTRUCTION OF THE
 WICKED. An earthquake takes place, the sea overwhelms the buildings
 in the background, while various groups of people are seen. In the front
 appears David, wearing a turban, pointing to the approaching destruction ;
 on l., a Sibyl with open book.

On the left of the door is the fresco known as THE FULMINATI.
 " The Destruction of the Wicked " is further shown.

Above, angels and cherubim, one in the centre holding a disk with the
 letters O.P.S.M.=opera pia sanctae Mariae.

84 Crowe and Cavalcaselle say:—" In the first lunette to the l. of the entrance
 " Antichrist falls, head downwards, from heaven, pursued by the Arch-
 " angel, sword in hand. An innumerable crowd peoples the world below.
 " The heavenly wrath confounds a mass of mortals in every sort of action,
 " on foot, on horseback. On the foreground to l. stand Luca Signorelli with
 " Angelico, according to tradition, by his side ; they look on, while
 " Antichrist on a pedestal, inspired by the Devil, preaches to a multitude,
 " who listen, or commune, or distribute to each other the wealth which is
 " the reward offered with full hands by the tempter."

86 Crowe and Cavalcaselle say:—"The menacing Archangels, with S. Michael
 "at their head, occupy the right of the pointed window above the
 "altar. The fires of hell encompass a mob led by one holding a flag.
 "Charon in his boat rows with his hideous wings. Groups await his
 "pleasure for a passage of Acheron, and spirits assail the forms of the
 "damned."

87 Lunette representing the PARADISE. "The happy of both sexes stand
 "in extasy, attended by angels, who deposit crowns on their heads and
 "point out to them the way to the more distant abodes of bliss, whilst
 "others in flight play instruments or cast flowers in most graceful
 "motion." (Crowe and Cavalcaselle.)

This lunette is also shown by a photograph (No. 95). Water-colour
 drawing by Ed. Kaiser.

Lent by the Council of the Arundel Society.

Also the two following.

88 In the centre of the skirting below "The Antichrist" is a likeness of
 DANTE, surrounded by four medallions. These are shown enlarged
 (No. 103, i., ii., iii., iv.).

89 In the centre of the skirting below "The Paradise" is a likeness of
 VIRGIL (?), surrounded by four medallions. These are shown enlarged
 (No. 103, v., vi., vii., viii.).

91 THE INFERNAL REGIONS. "The Archangels on high to the r., winged
 "and in armour, stand by, as the ministers of Satan drive the sinners
 "down, carry them on their backs, repel them panting and despairing, or
 "strangle them with cords." (Crowe and Cavalcaselle.)

93 THE RESURRECTION. "Two angels, amidst clouds alive with cherubim,
 "blow the last trump, their draperies and ribbands flying in the wind.
 "Beneath them the people rise from their tombs, in the flesh or as
 "skeletons." (Crowe and Cavalcaselle.)

95 Is a photograph of THE PARADISE (see No. 87).

96 A portion of the wall beneath the fresco of "The Resurrection." The
 portrait in the centre is said to represent LUCIAN; these two medallions
 give SCENES FROM THE PHARSALIA, and are shown enlarged in No. 101.
 The inscription was added at a later date, thereby destroying the third
 medallion.

97 ORPHEUS PLAYING IN THE NETHER-WORLD. Pluto and Proserpine seated on a rocky throne; a crowd of the condemned. School work. This is a medallion on the skirting below the fresco of "The Infernal Regions," No. 91.

98 The upper photograph represents A SCENE IN HELL. Three devils with their victims. The Master's own work.

The middle one shows a man being hurled off a bridge.

The lower one represents a man being roughly handled by two devils, a third with a club. Genuine work.

These medallions are on the wall below "The Hell" (No. 86).

99 The three medallions at the top, beginning from the left, represent—

(1) PERSEUS ATTACKED BY PHINEUS AT THE WEDDING FEAST.

Andromeda and her parents about to fly. Perseus defends himself with the Gorgon's head.

(2) FOUR FEMALE FIGURES, two being armed—Diana and Pallas.

(3) THREE WOMEN, one with a flag. On l., an armed man; on r., Venus holding Cupid by the wing.

The three below:—

(1) AN ALLEGORY. A woman suckling a child, stands on a fallen figure. Children with torches each side.

(2) THE ENTOMBMENT. Bas-relief.

(3) PERSEUS RESCUES ANDROMEDA.

All six are the work of a scholar, after designs by Signorelli.

100 The three photographs at the top, beginning from the left, represent—

(1) CERES HURRYING AFTER HER DAUGHTER, who has been stolen from her.

(2) PLUTO IN HIS CHARIOT gazing down at two giants who lie in the flames of Aetna.

(3) THE CUMAEAN SYBIL WITH THE GOLDEN BRANCH. On r., Aeneas; l., Cerberus.

The three below:—

(1) HERCULES RESCUES THESEUS FROM HADES. He places his foot on Cerberus.

(2) THE RAPE OF PROSERPINE.

(3) ORPHEUS ON THE POINT OF REGAINING EURYDICE. She looks back.

All six are the work of a scholar, after designs by Signorelli.

101 The three photographs at the top, beginning from the left, represent—

- (1) A WOMAN WITH FLOWING HAIR, running. A figure on the ground, and others behind.
- (2) A JUDGMENT SCENE. Nine nude figures.
- (3) A MAN FALLS, PIERCED BY A SWORD. Two others fight with cudgels.

All three by Signorelli himself.

The three below:—

- (1) EIGHT NUDE FIGURES IN COMBAT.
- (2) HERCULES CRUSHING A CENTAUR.
- (3) TWO MEN BEATING A THIRD.

No. 3 in the upper row, and No. 1 in the lower, probably represent SCENES FROM THE PHARSALIA OF LUCAN, whose supposed portrait is shown in No. 96, with the medallions in position.

102 SCENES FROM DANTE. From the wall below the "Paradise," No. 87.

Tafel ix. represents Dante asleep on the ground; Virgil and Lucia converse by his side. On 1., Virgil and Dante kneel before an angel. School work.

Tafel x. represents Dante and Virgil passing through the rock. On r., the punishment of the proud; behind, the two poets gaze on the bas-relief of the Annunciation and other subjects. School work.

Tafel xi. Dante gazes on three figures bearing loads; on l., Virgil. School work.

103 SCENES FROM DANTE. The first four medallions are the same as in No. 88, here enlarged. The next four are the same as in No. 89, also enlarged.

Tafel i. Dante kneels before a gigantic figure. Virgil behind.

Tafel ii. Both poets gaze at an approaching angel. Souls in converse.

Tafel iii. Dante and Virgil gaze upward at the rock. They converse with the souls.

Tafel iv. Dante and Virgil ascend the rock, they rest, and gaze on the souls.

Tafel v. Dante and Virgil astonished at the souls hurrying by.

Tafel vi. Dante greets Aretino Benincasa, Federigo Novello, Cione da' Tarlati. Virgil greets Sordello.

Tafel vii. Sordello kneels before Virgil. He stands with both poets on a rock, and points out the souls below.

Tafel viii. Sordello points out the souls. Two angels on the rock. All eight completed by a scholar, after Signorelli's designs.

- 104** PORTRAITS OF LUCA SIGNORELLI AND FRA ANGELICO, from the fresco of "Antichrist" (No. 84).

(Exhibited on the l. side of the fireplace.)

Lent by Alfred Higgins, Esq.

- 104a** Large medallion, said to be EMPEDOCLES. Above, the initials of the painter twice given. This is part of the wall beneath the fresco, "The Destruction of the Wicked" (No. 83).

This Photograph and the two following lent by W. C. Alexander, Esq.

- 104b** A section of the wall, showing the elaborate ornamental work.

- 104c** A coloured drawing, giving a portion of the ornamental design, as seen in Photo. 96.

Vasari says: "By this achievement the artist enlightened the minds
" of all who came after him, for whom he has indeed greatly diminished
" the difficulties of that mode of representation; nor am I surprised that
" the works of Luca were ever highly extolled by Michelangelo, or that for
" his divine work of the 'Last Judgment,' painted in the Sistine Chapel,
" he should have courteously availed himself, to a certain extent, of the
" invention of that artist, as, for example, in the angels and demons, in
" the divisions of the heavens, and some other parts wherein Michelangelo
" imitated the mode of treatment adopted by Luca, as may be seen
" by every one." (!)

- 105** HOLY FAMILY. Tondo at Dresden, by Piero di Cosimo. Hung for comparison beside Mr. Street's large picture. Morelli first gave this picture to its real author. He says (p. 200):—"This valuable painting was bought as a work of Luca Signorelli, which name it also kept in Dresden. The easel pictures of Piero di Cosimo, to whom this Tondo most undoubtedly belongs, are very rare even in Italy."

A characteristic work of Piero di Cosimo, lent by Mr. Benson, is exhibited in the Writing Room of the Club. Also several photographs of works by this Master, lent by Mr. Herbert Cook.

- 106 RANSOM OF PRISONERS. Reproduction of a drawing at Lille, which Morelli ascribes, like the fresco of the same subject at Siena, to Genga. The drawing is later than the fresco, from which it differs in some important details, and may be a copy from the original, now lost. (See No. 76.)

- 107 Water-colour drawing, by Mr. Fairfax Murray, of the archers in the picture at Città di Castello, representing the Martyrdom of S. Sebastian (No. 65 on Screen).

Lent by E. Burne Jones, Esq.

- 108 Morelli says that this print of Marcantonio is from a design of Signorelli, and not of Mantegna as has been supposed. The present exhibition of Signorelli does not tend to bear out this opinion. Marcantonio before he went to Rome, engraved a large number of plates after Francia and his school. It is more probable that this design takes its origin from the same school, viz., the Ferrara-Bologna.

Lent by Mr. Charles Fairfax Murray. From the Rogers and Roupell collections. Bartsch, 345.

- 109 A SKETCH IN SEPIA by Mr. Charles Fairfax Murray, of "The Crucifixion" at Borgo San Sepolcro. (No. 31*.)

III.—ORIGINAL DRAWINGS.

- 110 HERCULES AND ANTÆUS.

Lent by Her Majesty the Queen, from Windsor.

- 111 STUDIES FROM THE NUDE.

Lent by Herr von Beckerath, Berlin.

- 112 GROUP OF NAKED FIGURES.

Lent by E. J. Poynter, Esq., R.A.

THE FOLLOWING (Nos. 113-128) ARE EXHIBITED IN
THE WRITING ROOM OF THE CLUB.

DRAWINGS.

- 113 A study in black chalk and bistre wash. A man, nude, with his back turned towards the spectator, arm raised.
Lent by Sir J. C. Robinson.
- 114 A study for a head of the Virgin. Black chalk.
Lent by Sir J. C. Robinson.
- 115 EUROPA AND THE BULL.
Lent by Herr von Beckerath, of Berlin.
- 116 LEDA AND THE SWAN.
Lent by Herr von Beckerath, of Berlin.

PICTURES.

Lent by R. H. Benson, Esq.

- 117 VIRGIN AND CHILD. By FIORENZO DI LORENZO. 1440(?) —1521. A Perugian master, who is supposed by some authorities to have a place in the artistic genealogy of Signorelli.

This picture by Fiorenzo, the successor of Niccolo Alunno and Bonfigli, and senior of Perugino and of Pinturicchio, is more interesting on its own account than for any influence its author may have exerted on Signorelli. Others are in the Town Gallery of Perugia, and, taken together, disprove any theory of influence as between two original painters.

The Virgin holds the Child, who is resting on a marble parapet. Two cherubs above, landscape background with trees. The golden nimbi very conspicuous.

Panel. 36c. by 47c.

118 HYLAS AND THE WATER NYMPHS. By PIERO DI COSIMO.

A very characteristic work of the master, and interesting to compare with the large Tondo by the same hand in the Gallery. Painted on twilled canvas. 173c. by 153c.

Hylas was Hercules' favourite, and the nymph of a fountain drew him under as he drank. In the picture, the scene is laid in a flowery meadow; the nymphs, in Florentine drapery, are busy with the half-drowned boy, some bringing him offerings of flowers, and a dog, while one, bolder than the rest, is bending over and half raising him from the grass. Landscape background.

P H O T O G R A P H S.

119 Two works by PIERO DI COSIMO. (i.) At Florence, in the Hospital of the Innocents. (ii.) At Berlin.

120 Two works by PIERO DI COSIMO. (i.) At Berlin. (ii.) At Florence. Uffizii.

The four photographs lent by Herbert F. Cook, Esq.

121 "The Continnence of Scipio." A drawing at Lille, under the name of Giulio Romano, but ascribed by Morelli to GENGA, Signorelli's assistant. It is apparently a copy of a drawing of an imitator of Raphael.

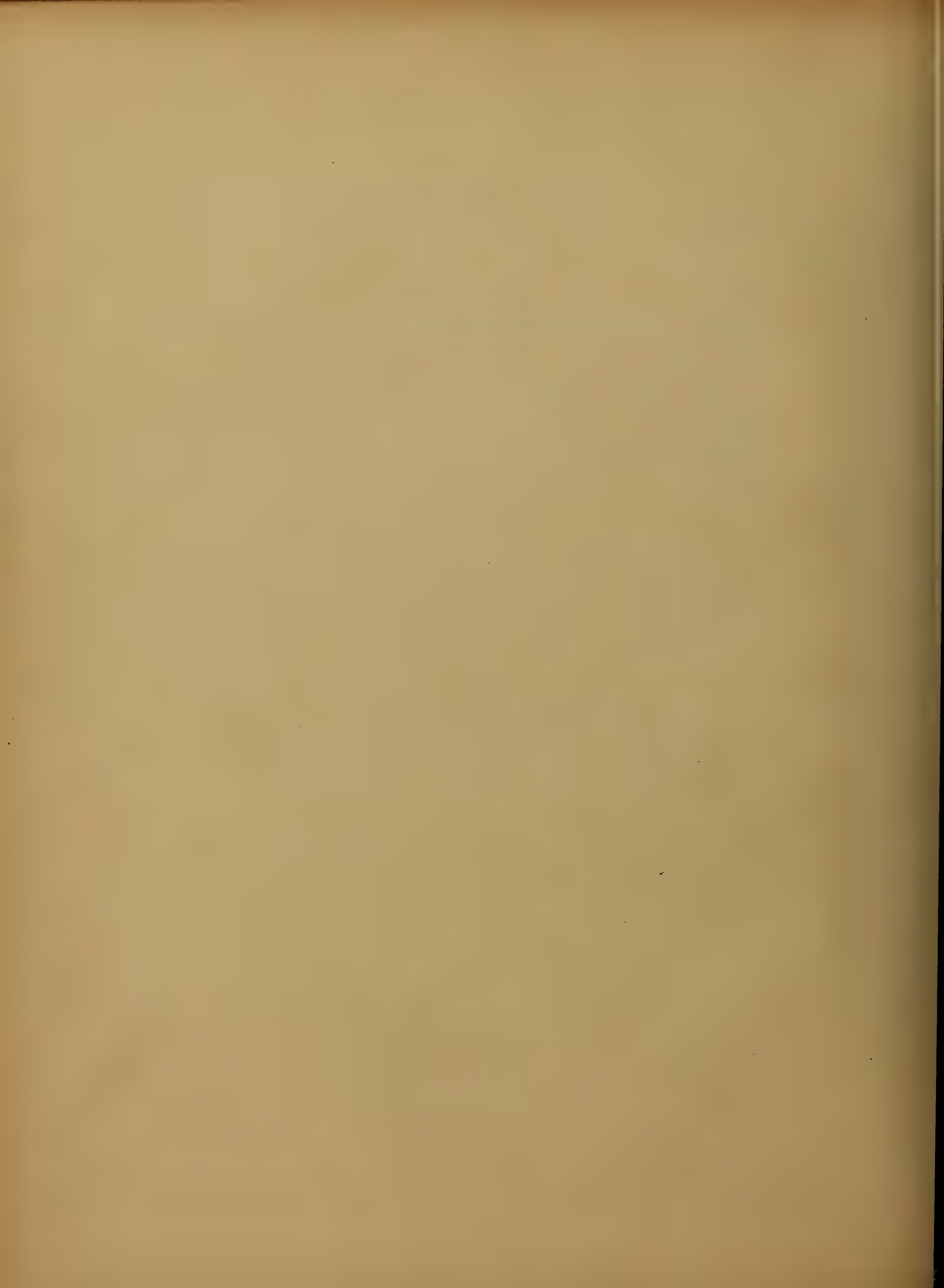
122 "Baptism of Christ," by PIERO DELLA FRANCESCA, in the National Gallery.

123 "The Nativity," by PIERO DELLA FRANCESCA, in the National Gallery.

124 "Virgin and Child and Saints," by FIORENZO DI LORENZO, in the National Gallery.

- 125, 126, 127** "The Story of Griselda," attributed to PINTURICCHIO, in the National Gallery, but which apparently belong rather to the School of Signorelli. (See No. 71.)
- 128** Reproduction of a drawing at Berlin, Royal collection, formally ascribed to Signorelli, but the attribution is now withdrawn by Dr. Lippmann.





Burlington Fine Arts Club.

CATALOGUE

OF SPECIMENS OF

JAPANESE

LACQUER AND METAL WORK

EXHIBITED IN 1894.



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* The Contributors whose names are thus marked are Members of the Club.



PREFATORY NOTE.

HE limited space afforded by the Gallery has prevented the inclusion of more than a few large objects in Metal. For the same reason, the representation of Arms and Armour has scarcely been attempted.

It should be noted that many of the dates and attributions given are conjectural, or, at all events, probable rather than certain.

Cordial thanks are due to the many Collectors who have placed their treasures at the disposal of the Sub-Committee. Acknowledgments are specially due to those gentlemen who are not Members of the Club.

It would have been impossible to have arranged and catalogued the numerous specimens of Metal Work and Lacquer shown had it not been for the unstinted labours of Mr. W. Gowland, late of the Imperial Japanese Mint, to whom the Sub-Committee desire to accord the expression of their great debt of gratitude. Mr. R. Phené Spiers has also done good work in connection with the Exhibition. The aid rendered by Mr. G. Kowaki in the revision of the Introduction and the compilation of the Catalogue has been invaluable.





INTRODUCTION.

METAL WORK.

PART I.

IT has been remarked by Professor Rein* that almost every kind of metal ornamentation known to Europe was practised in Japan before the country was opened to foreign commerce: and the best European experts have admitted that in metallurgical technique the Japanese have attained a perfection in certain directions that has never been equalled. Their achievements in design, too, afford a rich variety both in motive and in treatment, and in the multitude of examples that have been studied by critics and collectors in Europe and America it is rare to find any work, from the gigantic Buddhist images of upwards of a thousand years ago to the delicately chiselled gems of ornament of the last two centuries, that is not stamped with the individuality of the artist. Repetition of motive must necessarily be common where so many abstract ideas are expressed by popular artistic symbols, but Japan is almost entirely free from the reproach of such slavish imitation as that which too frequently discredits our own art industries.

How long the Japanese have possessed the secrets of working in metals we do not know. The genealogical tree of the great line of

* *Japan, nach Reisen und Studien dargestellt.* 1886.

armourers, the Miōchin,* extends back to the first century of the Christian era, but the earlier dates must not be accepted without considerable reserve.

There is, however, unquestionable evidence in existing and well authenticated works, that as early as the 7th century a proficiency had been attained in the artistic manipulation of bronze that might arouse the envy of the best workers in metal of to-day. To take as an example the colossal bronze images in the Temple of Yakushiji at Nara, assigned to the period named, we find at once three masterpieces of glyptic art that are still unsurpassed. The much larger image at the Temple of Tōdaiji is less than a century later (except the head, which was destroyed by fire, and restored, unworthily, at a later period). The magnificent Kamakura Daibutsu, cast in 1252 A.D., is too well known to require further mention.

It is noteworthy that the task of casting the Nara Daibutsu, which is about 52 feet in height and weighs about 450 tons, is said to have been carried out under the superintendence of the grandson of a Korean immigrant, and that the erection of the Yakushiji images is attributed to a priest named Giōgi, who also is supposed to be of Korean birth or descent. Such instances of a belief that important services were rendered by Korea to the Japanese in the production of the earliest, and in some respects the noblest, manifestations of their art, are repeated in many sections of art history, and furnish the Oriental archæologist with curious material for speculation. Creations such as these are, of course, the work of no 'prentice hands, and we are not surprised to find, amongst the prehistoric *archæologia* of Japan, a number of objects of much earlier date, though of simpler construction, including bells, swords and arrow-heads, roughly fashioned in

* See the paper on the genealogy of the Miōchin Family, by Mr. E. Gilbertson and Mr. G. Kowaki, in the *Transactions of the Japan Society*.

bronze or copper, and sword-guards, helmets and other articles in iron. All these, however, are of antiquarian rather than artistic interest.

A description of the various articles made in metal would require a volume, and even their enumeration would constitute a formidable list. There are, however, a few objects of especial interest that may be selected as types to show the progress and characteristics of this branch of art. These are arms and armour, mirrors, Buddhist bells and gongs, images of Buddhist divinities, and certain ornaments of utility, such as incense burners, flower vases, candlesticks, lanterns, and reliquaries. Excepting arms and armour, nearly the whole of these formed a part of the ritualistic pomp of the great religion that spreading from India, through China and Korea, to Japan, had brought in its train almost all that was admirable in Oriental art and philosophy.

The chief energies of the Japanese metal worker down to the date of the collapse of the feudal system were expended in the manufacture and decoration of ARMS AND ARMOUR. With the terrible overgrowth of the militant spirit that commenced with the rivalry of the Minamoto and Taira factions in the 12th century, and placed the real government of the country in the hands of a long line of generalissimos, the art most appreciated was that which ministered to the success or vanity of the warrior. For a time the æsthetic culture that had been favoured by the earlier *régime* fell almost into contempt, but this was only for a time, and with the renaissance of painting under the Kano in the 15th century, pictorial compositions began to be applied to the embellishments of sword guards, breast plates, and other parts of the weapons and defensive attire of the soldier, and many lines of artist armourers arose.

Throughout the historical period the profession of the sword-smith was that of a gentleman, and the men who fashioned and

adorned the appendages of the hilt and scabbard shared in the respect accorded to all who ministered to the prevailing spirit of the age. The powers of the early artist-smiths were mainly exercised over the shaping of helmets, breastplates, &c., in wrought iron, embossed, damascened and engraved in an infinite variety of manners; and it was but as an amusement to these men when they condescended to elaborate a lotus-shaped vessel for flowers, such as that on Case VIII. (No. 34), a fine ornament like the Miōchin Eagle in the South Kensington Museum, or a decorative toy like the articulated Peacock in Case IV. (No. 20). The great family or line—for it must always be remembered that the family in Japan is recruited by adoption as often as may be expedient, and hence that a long descent does not necessarily imply a blood succession—of armourers is that of the Miōchin, which traces its origin partly by historical evidence, partly by tradition, to the 1st century of our era. These men fashioned all parts of the sword except the blade itself, and everything in the form of defensive metal, but as the decoration of the sword became more pictorial in design, there arose a number of artists who made themselves famous by their skill in forming special parts of the weapon, and every province boasted one or more lines of makers of tsuba, menuki, &c. The occupation of these old military artists is now departed, but it is their descendants and pupils who constitute the backbone of the metal art industry of modern Japan.

The subject of sword furniture is fully discussed in Part II. of this Introduction.

Of the MIRRORS, very few examples are shown in this Exhibition. The oldest historical mirrors in Japan belong to the 8th and 9th centuries, but specimens of much greater age and of good workmanship have recently been discovered in dolmens by Mr. W. Gowland. The commencement of the manufacture

was attributed by the late antiquarian, Ninagawa Noritane, to the period of the Emperor Keikō, who is said to have reigned from A.D. 70 to 130.

These objects have already been described and discussed by Atkinson, Ayrton, Perry, and Sylvanus Thompson, in this country, by Govi, in Italy, and Bertin, in France; and it is unnecessary to do more than remind the reader that they were usually circular discs, composed of an alloy of copper, tin, and lead, polished in front and stamped on the back with emblematic designs (Case V., No. 73). The designs on the reverse were sometimes to be traced in the circle of light reflected from the apparently smooth face upon a wall, a phenomenon that has met with a very natural explanation, and is not due, as was formerly supposed, to intentional manipulations on the part of the maker. A bronze mirror of different and more archaic design will be found in Case V. (No. 48).

The great BELLS made within the historic period can be seen only in Japan. The largest specimen in existence, at Sanjūsangen-dō in Kiōto, weighs 63 tons, and stands about 14 feet in height, and many others of smaller size, but of perfect workmanship and marvellous purity of tone, are still to be found in various parts of the country. These are of the ordinary cupola form, and are sounded by means of a long oscillating beam, which strikes a boss upon the outer surface of the bell. In some the exterior is almost plain, except for the presence of raised bands, or rows of knobs, while in others the surface is highly decorated with figures of dragons and Buddhist angels in relief, or with moral inscriptions. The various forms are probably all imitations or adaptations of Chinese designs. The collection includes only a few miniature specimens in Case VIII.

Smaller and less important objects of the same class are little jangling handbells with an internal tongue or loose piece

of metal (Case VIII., No. 8), and gongs of various form (Case VIII., Nos. 7 and 8), all employed in Buddhist ceremonials; and perhaps the most curious of these is the bowl-shaped gong (Nos. 31 and 35) which gives rise to undulating waves of sound of peculiar beauty when struck by a skilled hand. When in use it rests upon a cushion which serves as an insulator.

VASES have been made in an immense variety of designs, and are well represented in Cases V. and VII. The more ancient bear a very close resemblance, both in form and ornamentation, to Chinese originals, and it is probable that many of the examples regarded as Japanese are early importations from the older country. It is only within more recent times that the Japanese artists made a practice of employing their own inventive powers in devising new shapes and embellishments, and it is to the important school formed in the first half of the present century, and including men like Toün and Seimin, that we owe nearly all the best specimens that come into the European market. It is in the vases, moreover, that the modern tendency to elaboration of design has been most apparent, and, whether or no this sacrifice of the pristine simplicity of form and treatment is an advance in art, it must at least be regarded as an evidence of remarkable mastery of stubborn materials.

Japanese CANDLESTICKS show relatively little variety of design. The examples employed as appendages to Buddhist altars and shrines most frequently take the form of a crane standing upon the back of a hairy-tailed tortoise, both animals being emblematic of longevity, but other motives, always more or less symbolical, are not rare. The object, as will be seen by reference to the examples in the collection, resembles the mediæval "pricket" candlestick, and differs from the modern European form in presenting a terminal spike intended to enter a hollow in the base of the candle.

OKIMONO.—Objects of a wholly or principally ornamental

character are seldom of great age. Occasional examples are attributable to the 16th, 17th or 18th centuries, and even to earlier dates; but ninety-nine out of a hundred of the pieces found in any large collection have had their birth in the present century, and it is in those produced in the first five or six decades that the naturalistic feeling is most strongly manifested. Even in the representations of the dragon, one of the oldest and most favoured motives of the metal worker, a distinct difference will be noticed between the older specimens and those of more modern production, the latter bearing evidences of direct study of snake form seldom exemplified in the former. This will be seen in Case IV. (No. 12); and the same principle may be applied to the rendering of real animals, as in the falcon (Case V., No. 46), the serpent and toad (Case VII., No. 12), and the gold-fish (Case V., No. 27). Naturalism has perhaps reached its highest flight in the works of a living artist, Suzuki Chōkichi, whose huge bronze group of peacocks and doves in the South Kensington Museum is well known to all students of Japanese Art, and who has been admirably represented by a set of metal sculptures of falcons in the Chicago Exhibition.

This modern tendency is due to the influence of the painter Maruyama Ōkio, and the great Shijō school which he founded, towards the close of the last century. It is true that few of the well-conceived and beautifully finished works of the Toūn school have equalled the best of the masterpieces of a more remote period in strength of composition, but in other respects they are more pleasing to the eye, and it is to them that Japan owes its recognition by the great majority of the art-loving world outside the far East.

It will be seen from several specimens now exhibited, that the use of the precious metals for processes of damascening and inlaying is not modern; but it is only within the memory of the present

generation that the extensive employment of silver, and the marvellous decorative elaboration shown in such works as those of Komai of Kiōto (Mantelpiece A and B), have been in favour ; and the stimulus for so great a departure from the principles of the early art schools has arisen from the demand for such work in Europe and America. Probably very few of these gorgeous objects are bought by the Japanese themselves, unless as presents for friends in the outside world—friends of whose judgment in art they have not acquired an exalted opinion.

A large amount of important technical information will be found in Dr. Rein's work and much new matter has been added in Part II.

WILLIAM ANDERSON.





METAL WORK.

PART II.

THE FURNITURE OF THE SWORD.

ALTHOUGH the sword, as a weapon, does not fall within the scope of this Exhibition, its various accessories are well represented. Its scabbard (*saya*) is of wood, which is usually lacquered and offers a rich variety of designs and methods of treatment. The hilt (*tsuka*) is terminated by a pommel (*kashira*); on either side of the hilt is an ornament in metal (*menuki*). Then comes the ferule or ring (*fuchi*), and then the guard (*tsuba*), on either side of which is a thin plate or washer (*seppa*). Beyond the second washer there is a piece of roughened metal (*habaki*), a kind of sheath enclosing a part of the blade and fitting the scabbard closely. In the upper part of the wooden scabbard of the short sword and of the larger daggers, there are commonly two long shallow cavities. One of these—that for the knife—is rarely absent; the other cavity, for the reception of the skewer or hairpin (*kōgar*), is of less usual occurrence. The handle of the knife has its outer face ornamented, and is known as the *kozuka*: the skewer is generally plain, and commonly consists of two parts fitting into each other, and intended for use as a pair of chop-sticks (*hashi*). Two or three inches from the upper end of the scabbard there is a hollow boss or cleat (*kurikata*) through which passes a long silk cord (*sagco*). All swords and daggers do not possess every one of the accessories above-named, but, on the other hand, there are some weapons which are fitted with additional metallic mounts. Amongst these we find

on the scabbard small plates above and below the *kōgai* and *kozuka* cavities, lower down a curved hook, and a ferule (*kojiri*) at the extremity.

Of the furniture of the sword and scabbard, the most important pieces from an artistic standpoint are the tsuba, the kozuka, and the fuchi-kashira. As the same metal-worker not infrequently made the whole suite of sword ornaments, and as the same materials and methods were commonly employed in the production of tsuba, kozuka and fuchi-kashira, it has been thought best to describe the first and most important of these mounts in some detail. The descriptions given are applicable in many respects to all the metallic accessories of the sword.

Upon the manufacture and adornment of the tsuba were often lavished the most extraordinary skill and care, every contrivance of the metallurgical art, and every possible decorative motive being employed to emphasize its importance. Under the rule of the Shōgun there were about a million and a-half of nobles and soldiers entitled to carry two swords. The great majority of these men were Samurai—retainers of those local feudal princes or Daimyō whose position and authority were derived from the Shōgun. On the abolition of the Shōgunate, and the resumption by the Mikado of his ancient prerogatives, the members of the great military class lost their privileges, and were no longer permitted to carry swords. And in the year 1876 an imperial edict was promulgated by which the right to bear their old weapons was abolished. After the 1st of January, 1877, when this edict took effect, the curio shops in Japan were filled with swords once highly prized by their owners, and since that time tens of thousands of these obsolete weapons have found their way to Europe, or have been dismembered in Japan, their more attractive fittings having been sent out of the country for sale. Even now there are occasional shipments of immense numbers of guards, six or seven thousand at a time. Such

large parcels seem to have been taken for the most part from the swords of the poorer Samurai, but occasionally the connoisseur finds among them some specimens well worthy of preservation. Examples of antique tsuba of the more elaborate and choicer kinds are now becoming exceedingly scarce even in Japan.

In spite of the fact that a sword-guard is in its very nature a mere fragment—a part only of a decorative scheme—a collection of tsuba affords an excellent opportunity for the study of Japanese metallurgical art and Japanese design. The surface of the guard is large enough and its form sufficiently simple for the proper display of the character of its material, its workmanship and its ornament. Tsuba are easily arranged with effect in the drawers of a cabinet; the materials in which they are wrought are capable of perfect preservation with ordinary care; and a good series of specimens is rich in interest and beauty.

The remarks which follow are grouped under separate headings:—Tsuba: their Shape; Size; Weight; Inscriptions; Makers' Names; Material; Decoration.

TSUBA: THEIR SHAPE.—Although there is considerable variation of shape amongst tsuba, the prevalent form in a general collection will be found to be a short ellipse, but many specimens, especially those of early date, have an exactly circular outline. The remaining shapes, with a few exceptions to be presently noted, may be described as rounded oblong, barrel-shaped, square, octagonal, diamond-shaped, four-lobed and four-cusped. In all, nine types may be recognised, although between them are many transitional forms. There exist also a number of guards the outlines of which are determined by the form of the decorative elements—such as a group of fans, a couple of butterflies, a branch of a flowering tree—of which use has been made in ornamenting them. A few guards occur having a pentagonal, a hexagonal, or a heptagonal outline. A more or less irregular or undulatory edge is not

uncommon. Sometimes the edge is beaded, pierced, or ornamented with reliefs.

In connection with the forms of sword-guards, the openings which occur in them may be noted. Besides the wedge-shaped opening for the sword-blade, there are, in the guard of the *wakizashi* (the short sword), of some daggers, and of the longer sword (*katana*) two lateral holes, one elliptical for the passage of the kozuka, and one three-lobed for the kōgai. Sometimes these openings present other shapes, not infrequently the aperture for the kōgai is wanting or stopped up. In fact, plugs of metal—pewter, bronze, shakudo, shibuichi or gilt copper—are frequently found inserted in both openings. These plugs are sometimes beautifully ornamented with inlays or with punched and engraved patterns. They were introduced when a guard was adapted to a sword the scabbard of which did not contain cavities for the reception of the kōgai or the knife. The largest guards, for the two-handed swords, and those belonging to the small daggers, have no lateral openings. In many pierced guards, where the ornamental motive is irregular and picturesque, it is usual for the outline of the openings to follow the same fashion. Very rarely two small holes in the lower part of the guard may be observed; through these a cord was passed in such a way as to prevent the sword from leaving the scabbard.

TSUBA: THEIR SIZE AND WEIGHT.—Although the dimensions of the tsuba are in great measure dependent upon the size of the sword, there is no hard and fast rule in the matter. The dagger, the blade of which is about 9 inches long, generally has a guard so small (2 inches by $1\frac{5}{8}$) as barely to project more than a $\frac{1}{4}$ of an inch on either side—sometimes, in lieu of a guard, it bears a collar only. The short sword and the hunting sword, with blades from 12 to 24 inches, are fitted with guards, having, if circular, a diameter ranging from 2 to 3 inches. The longer swords (25 to 32 inches)

have larger guards, sometimes 4 inches across. And there are some still larger guards belonging to the two-handed swords. A few exceptionally large guards exist; they belonged to the swords which are known as processional, or to those of the fencing-master.

An average guard weighs between 2 and 3 ounces avoirdupois; many of the Akasaka guards, which are largely perforate and cut away, are as heavy as the solid guards with relief-decoration, for they were made thicker in substance in order to secure adequate strength. The heaviest guard in the collection weighs just over 8 ounces.

TSUBA : THEIR INSCRIPTIONS.—The characters engraved or inlaid on guards convey much interesting information. They comprise one or other, but never, on the same tsuba, all, of the following particulars:—

- (1) The name or names, personal and family, and sometimes the honorary title, of the maker of the guard; and, not infrequently, the designation of his studio.
- (2) The place or province where the maker worked.
- (3) The date.
- (4) The age of the tsuba-maker.
- (5) The original designer.
- (6) The name or title of the person for whom the guard was made, or of its owner.
- (7) A dedication to a shrine, temple, deity, or illustrious personage.

It may be at once stated that the particulars included under the headings 3 to 7 are but rarely given, and that a large proportion of fine guards—perhaps fifty per cent.—bear no signature or mark of any kind. This is particularly the case with the early specimens, with the tsuba made for the Mikado, the Shōgun and the nobles, and with the Akasaka guards. It should be added that the

characters inscribed on tsuba were executed by means of repeated blows with fine chisels and not by a graving tool.

A few illustrative particulars, more specially with regard to the information afforded by inscriptions falling under the first, second and third of the above headings, may now be given.

1. The name or names of the guard-maker are commonly inscribed in Chinese characters, but sometimes they occur in a stamp or seal-form, called *in*; and sometimes in a fanciful design or "written seal" called *kakihan*, a sort of monogram. This latter is usually engraved, the former being inlaid with gold wire. The ordinary signature is often followed by the *kakihan*, while the *in* or seal generally stands alone. The *kakihan* of the signature might be copied; to copy the *in* was forgery. Both *in* and *kakihan* could be registered, when documents bearing them became legal evidence.

The interpretation of all these kinds of signatures is attended with difficulty, especially so far as regards the particular pronunciation adopted by the Japanese artists themselves for the characters. In illustration of this a quotation may be given from a letter received (in 1891) from an accomplished Japanese expert: "I tried to read the signatures. It is very difficult to say whether that on the two guards is Tatsunaga, or Tokinaga, or Tokitoshi, or it may be read Shinji. It is annoying that we cannot read the names of our compatriots. I do not think that the majority of educated Japanese know how the name of the present Minister of Commerce and Trade is to be read, or that of the Vice-Minister of Foreign Affairs." The difficulty in question may sometimes be resolved by referring to special Japanese works (*e.g.*, the *Sōken Kishō*) in which the adopted pronunciation is given in the syllabic signs of the Katakana by the side of the characters. The decision between the Japanese and Chinese pronunciation of a name is also frequently a matter of doubt. Thus the three Chinese characters which form the family name of a number of sword-guard makers are sometimes read

SHŌ-A-MI, sometimes MASA-A-YA, the former being the Chinese, the latter the usual Japanese pronunciation.

The family name, when it occurs in a signature, is placed first, being followed by the personal name. Thus, in INOUE Michitaka, Inoue is the family name, Michitaka the personal. Sometimes a tsuba-maker's signature comprises three, or even four names. Thus we find UMETADA Shichiyemon TACHIBANA Shigeyoshi. Here Umetada is the family name, Shichiyemon the common or official name (called *tsūshō*), Tachibana, another and ancient family or clan name (called *kabane* or *sei*), while Shigeyoshi is the individual or personal name. The assumption by the craftsmen of such famous names as Tachibana and Fujiwara was, in some cases at least, the consequence of a kind of adoption. Honorific titles, such as Hōgen, Hōkiō and Kami, were occasionally accorded to celebrated workers in metal. The name of the maker is frequently followed by *tsukuru*, signifying "made by."

The place of manufacture is usually indicated by naming the Province in which it was situated, the town or village being sometimes specified also. Thus the INOUE Michitaka, mentioned before, begins his signature with Chōshū Hagi jū, that is resident (in the town) Hagi (in the Province) Chōshū. Among the Provinces most commonly named on tsuba are Chōshū or Nagato, Bushū or Musashi, Inshū or Inaba, and Jōshū or Yamashiro; Kōfu, by which is meant Yedo, is of frequent occurrence.

The dated guards are rare. The years are indicated in two different ways. In one of these the era or period (*nengo*) is given, and is followed by a numeral. Thus, on one of the guards in the Exhibition we find the words "Kiōhō jūni," meaning the 12th year of the *nengō* which began in A.D. 1716 and lasted until 1735; the 12th year corresponds with A.D. 1727. Another way of marking the date of manufacture is by the use of cycles of 60 years. A comparatively modern guard in the present collection was made

"in the 2nd month of spring of kanoye tora." Now kanoye tora is the 27th year of the cycle, which, in this case, is the one which commenced in A.D. 1804; its 27th year was therefore 1830. The next recurrence of kanoye tora was 1890; the previous occurrence was 1770; both of these dates are incompatible with the style, &c., of the specimen in question.

TSUBA: THEIR MATERIAL.—The earliest guards were made of iron; this metal was much used in later times also, especially by true warriors and in serious fights. Copper, various kinds of bronze, and

For examples of
Shibuichi, see—
Case I. (4) 1,
(6) 47.

For examples of
Shakudō, see—
Case I. (1) 29, 35,
36, 40, 42, 66.
Case I. (4) 15,
(6) 23, 35.
Case III. (2) 19,
(5) 6.

the two distinctively Japanese alloys, shibuichi and shakudō, as well as silver and even gold, were likewise employed as the material for tsuba, and also to a large extent in their ornamentation. Shibuichi

(= one-fourth) should contain one-fourth silver and three-fourths copper, but often shows a higher percentage of silver, sometimes even 50 per cent., though sometimes much less; traces of gold and of lead are frequently present. Shakudō is an alloy of copper containing from 1.2 to 6 per cent. of gold; shakudō generally contains also 1 or 2 per cent. of silver and sometimes a little lead.* All the varieties of shibuichi and shakudō present very much the appearance of ordinary copper until they have received a special treatment. This produces a patina upon the surface, and consists of pickling in a solution which is used at a boiling temperature. In this, shibuichi develops a surface-coating rich in silver and having various tints and tones of grey, while shakudō becomes of a rich bluish or violet black; in the latter case the patina, according to the analyses of Professor Roberts-Austen, seems to be a mixture of the suboxides of gold

For examples of
Red Copper,
see—
Case I. (1) 21.
Case III. (5) 1, 2, 4.

and copper with a little oxychloride of the latter metal. By the employment of another pickle, copper acquires a beautiful lobster red or reddish brown colour, due to the presence of a film of the suboxide of copper and not to any varnish or lacquer. The composition of four of the pickling liquids used by Japanese metal-workers to

produce variously coloured surfaces on alloys of copper was ascertained many years ago by the late J. G. Hochstätter Godfrey, a German metallurgist who worked for a time with Dr. John Percy. He presented to the School of Mines, in the year 1873, a set of 24 specimens of metals and alloys used by Japanese craftsmen, and along with these some particulars as to their composition and the ingredients of the pickling liquids employed to colour them. His figures, translated roughly into their English equivalents, are worth reproduction.

For copper, the bath was made of—

551 grains of crystallized sulphate of copper,
 211 „ verdigris,
 5 fluid drachms of vinegar,
 1 gallon of water.

For a shibuichi, containing 32 per cent. of silver—

1,495 grains of crystallized sulphate of copper,
 1,495 „ common salt,
 1 gallon of water.

For a shakudō, with 2.9 per cent. of gold, and a shibuichi having 30 per cent. of silver—

427 grains of crystallized sulphate of copper,
 85 „ verdigris,
 141 „ common salt,
 85 „ crystallized nitre,
 227 „ flowers of sulphur,
 1 gallon of vinegar.

For the remaining 19 alloys, which include many varieties of brass and bronze, and of shakudō and shibuichi, and of mixtures of the two last alloys, the pickling solution contains—

282 grains of crystallized sulphate of copper,
 427 „ verdigris,
 1 gallon of water.

It is to be noted that most of Mr. Hochstätter's figures for the components of the copper alloys, imply the presence in the copper employed of 2 or 3 per cent. of antimony; he does not mention arsenic or lead, which latter metal Professor Roberts-Austen§ has found frequently in his analyses of Japanese copper alloys.

The patina producible on copper alloys by means of these solutions, varies a good deal with slight variations in the constituents of the metals operated upon. The results obtained by the old Japanese craftsmen must have been to a great extent, and in very many cases, accidental, for the proportions of the various metals contained in some of their alloys are such as to show that their knowledge of the materials employed was very imperfect.

For examples of
Sentoku, see—
Case I. (1) 13, 15,
18, 86, (6) 31,
50.
Case III. (1) 1, 28,
30 to 33*.
Case III. (2) 24, (5)
14.

While on the subject of copper-alloys, a few words may be added as to the yellow bronze known as *sentoku*, and the white bronze called *sawari*. Sentoku is reported by Professor Roberts-Austen to contain in 100 parts :—

For examples of
Sawari, see—
Case I. (1) 80, (6)
11.

Copper	-	-	-	-	-	72.3
Zinc	-	-	-	-	-	13.1
Tin	-	-	-	-	-	8.1
†Lead	-	-	-	-	-	6.2
Other metals	-	-	-	-	-	0.3

It is soft and easy to work, and resembles brass rather than true bronze. It is worthy of remark that at the sale in Paris (1891) of the collection of the late Philippe Burty, no less a sum than 1,500 francs was obtained for a tsuba in sentoku, made by Yasuchika. Sawari (white copper or white bronze) is generally known as speculum metal, which contains about 24 to 29 per cent. of tin, the remainder being copper. It is very brittle and of a

§ *Analysis of Oriental Metal-Work*: H.M. Stationery Office, 1892.

† The ancient bronzes of classic and mediæval times often contained lead. Bronze, the *aes brundisium* of Pliny (from Brundisium, the modern Brindisi), is described as containing both lead and tin in a MS., now at Lucca, written between the years 768 and 814, and quoted by M. Berthelot in his *Chimie des Anciens*.

decided grey hue. It is let into cavities in the metallic base to be ornamented, not by hammering, but by fusion. It is singular that the same alloy, having almost precisely the same percentage composition, was in use for mirrors by the Phœnicians and the Romans.

A few words concerning the iron so often employed for tsuba (and indeed for other accessories of the sword, and for many ornamental and useful objects) may here be introduced. As no analyses of this metal were available at the time, the writer asked an expert metallurgical chemist, Mr. Arnold Philip, then (1889) of the Royal Engineering College, Cooper's Hill, to examine chemically three typical guards. Mr. Thomas Turner, of the Mason College, Birmingham, was so good as to determine their degree of hardness. The percentage results, with estimations of specific gravity, are given in this table:—

	i.	ii.	iii.
Carbon - - -	0.029	0.046	0.057
Silicon - - -	0.046	0.079	0.070
Phosphorus - - -	0.039	0.046	0.046
Sulphur - - -	0.003	0.006	0.004
Copper - - -	<i>trace</i>	<i>trace</i>	<i>trace</i>
Iron (by difference) -	99.883	99.823	99.823
Spec. gravity $\frac{15^{\circ}.6}{15^{\circ}.6}$ C. -	7.869	7.795	7.800
Hardness (T. Turner) -	19°	15°	18°

No. i. was a rough guard of the latter part of the 17th century; No. ii. belonged to the 18th century; No. iii. to the first half of the 19th. All show a remarkable purity of metal, particularly as regards freedom from sulphur, in which respect these Japanese irons excel all examples of Western origin. The specific gravity is high; the hardness is low, No. ii. being comparable in this character with rolled platinum; the hardness of No. i. is but that of fluor spar, while a good English razor-steel, referred to the same scale, has a

hardness of 60°. These iron guards can all be cut with a penknife : it is therefore a mistake to speak of them as if they were made of hard steel. The remarkable purity of the metal is attributable to the special ore and to the special fuel used in smelting it ; the fuel was wood charcoal ; the ore, magnetic oxide of iron. The reduction of the ore was conducted after what is known in Europe as the "Catalan" method, and on a small scale. The reduced metal obtained was repeatedly heated and hammered to remove the enclosed and admixed slag. When neither pierced nor encrusted it is highly sonorous, as shown by the guards of Umetada, Miōchin and Kinai. There exist, amongst tsuba, a good many specimens showing a wavy or stringy texture, arising from the welding and twisting together of two kinds of iron. The watered appearance thus produced is familiar to Europeans as characteristic of old Damascus blades. In some tsuba, the differing aspects of the two

For examples,
see—

Case I. (1) 39,
(5) II.

For an example,
see—

Case III. (5) 8.

associated metals was further accentuated by means of treatment with an acid, whereby one of them became more deeply eroded or etched than the other. Illustrative examples of the various kinds of metal and of patina which have been described in the preceding pages will be found in Cases I., II. and III.

Guards were occasionally made of bone, ivory, leather, wood, and papier maché—the three last-named materials being usually lacquered. Amongst the specimens contributed to the Exhibition by Mr. E. Gilbertson, there is a tortoise-shell tsuba, ornamented with gold lacquer.

Case I. (6) 6.

TSUBA: THEIR DECORATION.—The chief processes employed in the ornamentation of guards and of the other sword accessories may be summarised thus:—

Hammer-marking.

Cold-punching.

Etching.

Chasing.

Saw- and file-cutting.

Flat inlaying with various metals, with mother-of-pearl,
with lacquer.

Encrusting with various metals, and with other materials,
such as ivory, agate, coral, and mother-of-pearl.

Associating together several metals so as to produce
stratified and mottled appearances.

Enamelling.

To these processes must be added the various methods in use by Japanese craftsmen to produce surface colorations and effects upon metals. These have been already described. One such process has however not been recorded hitherto, namely that by which a lustrous black coating of the magnetic oxide of iron was formed. This was produced by heating the iron object with a limited supply of air in the presence of water-vapour and of the products of the imperfect combustion of vegetable matter. The dark and glossy patina thus produced has generally resisted the destructive influence of moisture, so that after the lapse of a century or more the surface remains intact, as in many of the guards made by Kinai of Echizen.

See Case I. (1) 58.
Case III. (5) 7.

It is not necessary to say much concerning those five processes of decoration which are included under the headings "hammer-marking," "cold-punching," "etching," "chasing," and "saw- and file-cutting." It may, however, be of some interest to note certain peculiarities in the use made by Japanese artificers of some of these methods. Thus the marks made by the blows of the hammer are not (as in European hammered work) usually arranged after a fashion of careless symmetry, but are grouped together and accentuated in a few places after what seems a quite capricious manner. In the same way the designs on the punch-marked guards are rarely impressed completely or distributed regularly. So if the punch happens to bear the design of a cherry-blossom,

some of the impressions will be shallow, some will be of the full depth, some will represent the whole figure, and some a part only. Although the use of acids for developing into unequal relief the twists and foldings of wrought iron was, as we have seen, not infrequently adopted, the etching of definite patterns by this method was rarely practised. A single example of irregularly etched bronze is shown in Case III. (5) 10. It should be remarked that nearly the whole of what appears to be engraved work on guards, kozuka, &c., is really accomplished, however fine the lines and however free the curves, by means of repeated blows with a fine chisel. The exceedingly narrow saw-cuts through the substance of some guards are noteworthy; they are often too fine to admit of the passage through them of a slip of ordinary writing paper. It is hard to understand how the hole for the first entrance of the saw could have been drilled, and how the perfection of the edges of the cut could have been maintained throughout the operations.

The several kinds of inlaying and encrusting met with on tsuba may be conveniently designated by the three Italian terms—

An example of
flat inlay; or
Intarsia, is—
Case I. (1) 6;
of Damaschina—
Case I. (1) 40;
of Azziminia—
Case I. (1) 16.

Intarsia, Damaschina, Azziminia. The first of these expressions may be used to signify the method of *flat-inlaying*, by which a cavity of some depth excavated in the metallic base is filled by a piece of another metal hammered into place and subsequently ground flat. By *damaschina* is meant a process of incrustation in which the metallic sheet or foil is fixed in its place by being driven into a groove which has been cut in the metal to be decorated, and which follows the contour of the ornamental design; not only gold and silver and the several copper alloys before described, but even iron itself were treated by this method of damascening. The method of encrusting metals known as *azziminia* may, perhaps, be spoken of as *on-laying*. The surface to be decorated is made rough like a fine file or rasp, the rows of alternate furrows and ridges generally taking the form of cross-

hatchings. The leaf or foil of gold, or silver, is laid upon the prepared surface and fixed by percussion or friction. Another method of metallic in-laying was occasionally adopted for the decoration of iron guards by melting white bronze (speculum-metal) into the depressions which formed the ornamental design; the whole surface was then ground flat and polished. Two examples of this peculiar process are exhibited.

It will be necessary to devote some space to the consideration of that curious and thoroughly Japanese method of associating together two or more metals, which usually goes under the native name *mokume*, although this word is employed by Western writers on art-workmanship in a sense which is too comprehensive and does not exactly correspond to its true meaning—"wood-grain." Mokume may be better understood by assuming that we are dealing with a material more tractable than metal: clay may be taken for the purpose of illustration. Suppose that we have at our disposal three slabs of moist plastic clay, one of them being white, another grey, and the third red. We begin by rolling these slabs into sheets of a uniform thickness of $\frac{1}{3}$ of an inch. We then unite them into a single piece of three layers, the white layer being at the top, the grey in the middle, and the red at the bottom. Now let us take a piece of wood into which have been inserted a number of oval-headed studs, varying in height from $\frac{1}{2}$ to $\frac{3}{4}$ of an inch. Press the composite clay slab down upon the studs, and cut off by means of a knife or fine wire the protuberances produced on the upper surface of the slab. The summits of the highest studs will be found to have brought up the red layer to the top so as to form the central portion of an oval pattern; this centre will be surrounded by an oval ring of grey, and this, again, by the general surface of white clay. The studs of smaller elevation than $\frac{2}{3}$ of an inch will cause the protrusion of the layer of grey clay forming oval rings varying in breadth and surrounded by white. It is easy to see how the breadth of the red tracts and of

For examples, see small Case, between Cases VI. and XV.

the gray annuli may be modified, and how very many different shapes may be produced by varying the elevations and the contours of the studs. Now these picturesque mottlings the Japanese craftsmen obtained often in the way just described, but using sheets of variously coloured metals welded or soldered together. Sometimes they employed copper, shibuichi, and silver, sometimes they used two metals only, sometimes they added gold, sometimes shakudō. Occasionally they adopted the plan of cutting out grooves of different depths and shapes in the composite metallic plate and then flattening it by means of a hammer. Of the specimens called "mokume" in the collection, many are made of metals associated together in layers but not worked so as to represent the grain or figuring of wood.

See Case III. (5) Some examples show curved V-shaped grooves cut nearly half-way through the compound plate and alternate layers on their sloping sides: these imitate *guri* lacquer. One of the guards shown is a

See Case III. (5) notable example of fine workmanship of a rather different kind, the associated metals being let into a piece of bronze, and representing various chequered patterns which remind one of our own Tunbridge ware.

The method of decorating guards and other sword accessories by means of enamel remains to be noticed. The processes of cloisonné and champlevé were both employed. Translucid enamels on a gold ground, inlaid in iron, are stated to have been invented by Dōnin, of the Hirata family, about the year 1600; he died in 1646.

For Champlevé
enamels, see—
Case I. (1) 3, 37,
(6) 9, 10.

See Case I. (1) 41. One specimen shown is a fine tsuba signed Hirata, and which may be safely attributed to Dōnin. The earliest champlevé enamels are usually of a clear or dull green colour, and rather rough in appearance. Somewhat later on appeared a kind of enamelled work in which much of the metallic groundwork of gilt bronze is shown, and in which the individual patches of enamel are often varied in hue so as to approximate in appearance to painted work. Those cloisonné enamels, in which the ground is wholly concealed

For Cloisonné
enamels, see—
Case I. (1) 41, (6)
12, 13 to 18.
Case III. (1) 9, 10,
(2) 15

save for the cloisons, belong to the 18th century. The ground colour of these specimens is usually turquoise blue, and the designs conventionalised flowers. See Case I. (6) 12.

We have not attempted to describe those processes of obtaining reliefs in metal which are comprised in the terms repoussé and chasing. The latter method was carried to great perfection, and extensively employed by the makers of sword furniture. Sometimes the work called *intaglio-rilevato* is found upon tsuba, kozuka, &c., and shows a singularly restrained beauty. The outlines are in intaglio, the designs themselves in a relief so low that its highest level does not extend beyond that of the general surface of the object. An altogether exceptional method of decoration is afforded by one of the tsuba in the Exhibition. It is covered with globules of silver irregularly scattered on a convex iron surface. This piece is the companion guard to one figured by M. Gonse, and stated to be the work of Nobuiye, and to belong to the early part of the 16th century. It is undoubtedly less ancient by more than 200 years, having been made by Toshihiro, a retainer of the Daimyō of Sakura, about 1746, or possibly a little later. Mr. Gilbertson has a kozuka and four fuchi-kashira similarly decorated. Small lumps of silver have been hammered on to the roughened parts of the iron, and then the whole object has been heated to the melting point of silver in a muffle. The signature shows signs of having been subjected to the high temperature required to effect the fusion of the silver. See Case I. (1) 65,
Case II. (8) 5, and
Case III. (2) 26.

TSUBA: THE DESIGNS AND SUBJECTS THEY BEAR OR THEIR DECORATIVE MOTIVES.—These are innumerable, and it would be an impossible task to describe them, unless we were prepared to give a synopsis of the major part of the traditions, the wars, internal and external, the folk-lore, the mythology, and the domestic manners and customs of the Japanese. And the story would still remain imperfect did it omit an account of the foreign elements and

influences in the development of the native art, together with many particulars as to the scenery, the fauna and flora of the country, and as to the immense variety of geometrical and highly conventionalised ornamental motives employed by Japanese artists in metal. All that is practicable on the present occasion is to refer visitors to the Exhibition to those books which are named in the Bibliographical Notes, especially to the privately printed Catalogue of Mr. E. Gilbertson's collection, to Mr. S. Bing's "Artistic Japan," Mr. M. B. Huish's "Art of Japan," and the works of Messrs. Anderson, Brinckmann and Gonse. On the subjects of Japanese Heraldry and Geometrical Ornaments, the numerous small and cheap native pattern-books may be usefully consulted. As to one class of decorative motives—those borrowed from the vegetable kingdom—it is by no means an easy matter to gather complete information from any of the works we have named, the precise identification of the many plants represented on the metal accessories of the sword not having attracted the attention it deserves. On this account a list is given (in an Appendix) of the systematic names of a number of plants which the amateur of tsuba, kozuka and fuchi-kashira, is not unlikely to encounter, and some of which are exceedingly common.

TSUBA : THEIR STYLES AND CLASSIFICATION.—The difficulty of arranging sword-guards in a really satisfactory manner is extreme. A few well established dates of famous swords and famous metal chasers are, it is true, available, but our "critical apparatus" is, after all, quite inadequate for the purposes of an exhaustive classification. We are frequently perplexed by serious discrepancies; reading in one place, for instance, that it was not until the end of the 15th century that the artistic sword-guard was introduced by Kaneiye, while the same expert tells us that no less than 300 years earlier the sword mounts of Yoshitsune were adorned with cranes and pine trees in gold. We are almost forced to conclude that the

ancient swords on which this statement rests, and which have survived to the present day, do not retain their original mounts, particularly as there are extant authentic examples by such great masters of the early 16th century as Nobuiye and Umetada, which are acknowledged by all authorities to mark a great advance in artistic merit over the works of their predecessors. But on the other hand, Mr. Gilbertson has a guard signed by the 1st Gotō (Yūjō), born 1440, died 1512, which is elaborately ornamented in gold and silver damascening on yellow bronze, and which must be deemed a highly developed piece of workmanship, if it be really of the time of Yūjō.

Those tsuba in the present Exhibition which can be assigned to a period antecedent to the 16th century, are certainly far from elaborate productions. Perhaps the oldest of them, considered by Mr. Hayashi as earlier than the 15th century, is a thin iron plate, pierced with many square openings, and showing some remains of inlays of bronze wire. Other early examples show scattered perforations in the shape of plum or cherry flowers, others belong to the group of skeleton guards, in which the parts left bear a very small proportion to those cut away. Of these early guards, some exhibiting what may be called the *chrysanthemoid* type, are characterised by representing, by their perforations, 16, 24, 32 or even as many as 64 florets of the chrysanthemum. To about the same period may be assigned those other early skeleton guards in which are reproduced certain badges. In the latter part of the 16th century we first meet with the remarkable guards made under the influence of the work of the Portuguese armourers, whom the Jesuits brought to Japan. This origin of the designs in pierced tendril or arabesque work quite detached and undercut in parts, suggested by Mr. E. Gilbertson, is amply borne out by the careful examination of many specimens executed in this curious style. In the early part of the 16th century bronze incrustations in a rough style were often applied to iron tsuba; flat inlays of silver, copper and bronze, in floral

See Case II. (9)
1 and 3.

See Case II. (9)
2, 5, 11.

For an example of
these perforated
guards, see—
Case II. (9) 13.

and leafy forms, in iron were also in vogue at this time. Somewhat later, finer work in bronze inlaid in iron is found. Signatures very rarely occur, so far as we have observed, on the guards hitherto described in this account of early specimens, with the exception of a few examples belonging to the groups we have just named as encrusted with bronze or inlaid with that metal.

With the advent of the 17th century came a marked increase in the number of tsuba makers who signed their productions, and a greater prevalence of elaborate and finely finished work in the various alloys of copper. Several of the best-known of the Schools of sword-guard chasers arose in this century. Amongst these, the Nara and Hirata Schools, and those of Sōten, Yokoya, and Shōami may be named. In the first half of the next century the closely-allied Hamano and Ōmori Schools were founded, along with many others, distinguished in the majority of instances by an increased feeling for nature and the abandonment of academic thralldom. During the course of these two centuries (the 17th and 18th) members of the Gotō, Umetada and Miōchin families continued to sustain the honourable repute of their respective studios. Kinai, who worked in the latter part of the 17th century, and was allied to the Miōchin School, produced open-work guards of highly sonorous pure iron, which, in design and surface modelling, have not been excelled. The Gotō School degenerated greatly in the latter part of the 18th century, producing work, showy and elaborate indeed, but sadly lacking strength and vitality. However, in the beginning of the present century, one of the Gotōs, who had assumed the name Ichijō, produced some excellent work. Several fine tsuba bearing recent dates down to the year of the Restoration (1868) are exhibited. It must be remembered that in the 17th and 18th centuries there were produced, from time to time, reproductions of archaic designs and styles.

As Japanese experts do not agree as to the number and rank

of the Schools of tsuba makers, and as we have no complete data for assigning anything like the majority of these artists in metal to the forty or fifty Schools which have been named, it seems better to leave any systematic classification of tsuba makers unattempted for the present. That the task is a serious one may be gathered from the fact that in addition to the thousand or more of these artists who are represented by signed specimens in the private collections of England—Mr. Gilbertson has over 500 different signatures—there are probably at least as many workers whose productions were anonymous. We have contented ourselves with drawing up an alphabetical list of the names which occur on the select series of 260 guards which are shown in the Exhibition. Of a considerable number of the tsuba, as well as of a fine series of fuchi-kashira, sufficient descriptions are given in the Catalogue itself: it was found impracticable to describe the kozuka individually, through lack of space.

The examples of sword furniture shown afford an adequate expression of the metallurgical skill, the fertility in design, the ingenuity in adaptation, the certainty of hand, the originality, the boldness and the finish which are characteristic of the best Japanese craftsmen: in these little works of art they are really great. In their employment of variously-coloured metals they stand alone.

We ought to have mentioned before that the metal furnishings of a sword not infrequently correspond in design, or tell, in successive chapters, as it were, the several parts of a custom or a story. Sometimes we find one of the mon or badges of a feudal chief on the scabbard of his sword, another on the fuchi, and a third mon on the kashira: sometimes the same badge is scattered over every portion of the mountings.

A. H. CHURCH.





LACQUER.

I.

ALTHOUGH Japanese lacquer work has always been held in high estimation, until the latter half of the present century Europe had, in reality, no knowledge either of any perfect specimens, or of the amazing variety of styles of the more famous masters. It is very doubtful even whether among connoisseurs there was any clear idea as to the difference between Chinese and Japanese lacquer work. We can hardly be surprised that many people assumed, and still assume, that because the Japanese derived so many of their arts from China and Corea, lacquer working was among them. Rein, in his *Industries of Japan*, expresses his belief that the Japanese derived both the lacquer tree and the art of lacquering, from their western neighbours about the commencement of the 3rd century, or after their first expedition to Corea.

But the only evidence he brings in support of his opinion is a statement that the *Rhus vernicifera* (the lacquer tree) has not been found growing wild anywhere in Japan, and that the methods and utensils used there are precisely the same as those which have been used for centuries in China. It would have been much more to the purpose had he quoted some piece of Chinese lacquer as early in date as the best authenticated examples, undoubtedly of native work, existing in Japan, or even pieces of Chinese lacquer of more recent date, comparable with Japanese work. It is not easy to understand why the Japanese, readily admitting their obligations to China and Corea for their literature, painting, sculpture, pottery, &c.,

should put forward unfounded pretensions to this one art. It is true, as he says, that Japanese history before the Christian era is of doubtful authenticity as to many details, but is that of China any more trustworthy? A large portion of the marvellous legends accepted by Japanese annalists are of Chinese origin.

Japanese authors maintain that lacquer work is a native industry, developed and perfected by them, and although they admit their indebtedness to China for carved lacquer and some other varieties, they claim to have instructed the Chinese in the making of gold picture lacquer. For while, in that branch of the art, the Chinese have never exhibited any remarkable skill, the Japanese have from the outset improved on the style of that which they derived from China. And although the quality of the Chinese red lacquer, and the manual dexterity shown in its carving, can hardly be surpassed, the Japanese pieces are in most cases easily distinguished from the Chinese work by the absence of the dry, formal and inartistic style of treatment, which characterises the latter.

Unfortunately, the information available in connection with the history of lacquer work in any European language is very meagre. The section on lacquer in "Le Japon à l'Exposition de 1878," a Japanese official report, although often quoted, is very untrustworthy and incorrect. It is there stated that, in a *new* historical work, about B.C. 180, mention is made of lacquered furniture used in the palace. This would be highly important and very interesting if we could feel at all certain that any historical work, old or new, existed at that period, or even if we knew the title of the book referred to.

We are next told that, at the end of the year 380, the Sadaijin Shihei, in a work called *Engishiki*, speaks of gold lacquer and of red lacquer. But, in another section of the same volume, we find that the office and title of Sadaijin were not created until about 260 years later, in the reign of the Emperor Kōtoku (645-654).

We also find that the *Engishiki*, a work in fifty volumes, was written by Fujiwara Tadahira between 898 and 930, instead of by Shihei in 380. The author adds that, about the year 410, "eighty years later" (it is only 30) Minamoto no Juin speaks of gold lacquer and nashiji lacquer in a work called *Utsubo Monogatari*, and he quotes the *Genji Monogatari*, but makes the authoress, Murasaki Shikibu, live about 500 years before her real date, so that little use can be made of this work despite its official character.

A short work by a member of the Igarashi family, the celebrated lacquerers to the Shōguns, was translated for the Philadelphia Exhibition, but it contains little that throws any light on the subject beyond a description of the processes in lacquering.

The most copious source of information is still Mr. John J. Quin's paper in the "Transactions of the Asiatic Society of Japan," vol. 9.* The statement that during the reign of the Emperor Kōan (B.C. 392-291), Mitsune no Sukune was made director of the lacquer department may be reasonably disputed, more especially as we find elsewhere that Prince O-usu (Yamatodake), between 71 and 150, discovered the *Rhus vernicifera* growing wild, ordered lacquered goods to be made, and created Tokohiwa no Sukune, *nuri-be*, or director-of lacquer work. Quin, however, states that the Emperor Kōtoku (645-654) altered the

* The substance of this paper was issued in 1882 as an Official Report, entitled "Report by H.M.'s Acting Consul at Hakodate, on the Lacquer Industry of Japan." This document is dated 13th January, 1882. It was accompanied by a long series of specimens illustrating the materials, the apparatus, and the processes employed by Japanese Lacquerers. There are also in Mr. Quin's collection a few examples of old lacquer ranging in age from 50 to 130 years, as well as a number of specimens exhibiting the sequence of the numerous stages through which a single piece of the ware has to pass before it can be regarded as completely finished. For the last eleven years the entire collection has been exhibited in Museum No. I. in the Royal Gardens at Kew.

title of the director created by Kōan to *urushi-be no muraji*, having the same signification.

Although these statements are very vague, and somewhat contradictory, it can hardly be doubted that art lacquer work in Japan dates from a very early period. In the temple of Tōdaiji, at Nara, there are two lacquer boxes for containing the sacred writings, undoubtedly of Japanese make, and attributed to the 3rd century of our era. The earliest authenticated examples of Japanese lacquer are those preserved in the Shōsō-in, belonging to Tōdaiji, at Nara, one being the *Kesa-bako*, or scarf box, of Shōtoku Taishi, who died in 621; the other, the scabbard of a sword, which belonged to the Emperor Shōmu (724-748), it being quite certain that these are of Japanese make. There seems to be no example, no record even, of any art lacquer of that age in China, and this is a strong argument in favour of the art being of Japanese origin.

It is curious that Quin describes the *Kesa-bako* as being of gold lacquer, and the scabbard as having figures of birds, animals, flowers and plants, in angular gold dust on a black lacquer ground, while Rein says that both are of simple black lacquer. Now, both these men wrote in Japan itself, both held official positions, and both were making a special study of lacquer; and yet their descriptions are utterly irreconcilable.

Red lacquer seems to have been known as early as the time of the Emperor Temmu (673-686), for it is recorded that a workman made a set of shelves of red lacquer for him. Under the Emperor Mommu (697-707) there were twenty official lacquerers, who were bound to sign all articles made by them, and Quin says that the government prohibited the making of lacquer except by those workmen. Probably that prohibition only extended to certain articles. He also says, that in the reign of the Emperor Shōmu (724-748), five different coloured lacquers were used, as well as inlaying with mother-of-pearl. Gold, silver, copper and leather

were also lacquered, and powdered gold mixed with lacquer was applied ; this, he adds, was the origin of *makiye*, or picture lacquer.

In the *Genji Monogatari*, written about 980, the authoress, Murasaki Shikibu, speaks of a "new kind of lacquer incrustated with mother-of-pearl," but we have seen that it is stated to have been so employed 240 years earlier, in the reign of the Emperor Shōmu. It was apparently in the reign of the Emperor Kwazan, about 985, that the *makiye*, or picture lacquer, with landscapes, figures and animals in gold, was produced, and it was then that the *okiguchi*, or bordering, of silver, tin, or lead, was added to the articles made for him. Gold lacquer was largely employed at that period, even sword scabbards being decorated with it.

During the reign of the Emperor Konoye (1142-1156), inlaying of coloured glass, as well as of mother-of-pearl, seems to have been used, and the *nashiji*, or aventurine lacquer, was very rich in gold, a specimen quoted in the *Kōgei Shiryō* having from 28 to 69 pennyweights of gold to the square foot.

During the reign of the Emperor Takakura (1169-1180), gold lacquering was profusely used, very excellent work being produced during the latter part of the 12th century. In the temple of Itsukushima there is a box of black lacquer with cranes and pine branches in gold, of very fine workmanship and style; it held the dress of the child Emperor Antoku, who was drowned at the battle of Dan-no-ura in 1185. In the temple of Hachiman, Kamakura, also, there are several pieces of lacquer dating from the end of the 12th to the beginning of the 14th centuries, remarkable for their good taste and quality, among them, a *suzuri-bako*, or writing box, of *nashiji*, with chrysanthemums by a fence, in gold; this subject, with or without birds and butterflies, seems to have been a favourite decoration of that period.

When the Bakufu, or government by the Shōguns, was established, after 1185, they made Kamakura their capital, and

encouraged lacquerers to settle there, Kiōto, the residence of the Emperor, having hitherto been the head-quarters of the art. But the lacquer of Kamakura never reached the same pitch of excellence as that of Kiōto. During the stormy period which marked the rule of the Hōjō family, between 1199 and 1333, the lacquer industry seems to have languished, but the art received a fresh impulse when the Ashikaga Shōguns came into power in 1335. It was about the middle of the 14th century that the *taka-makiye*, or raised gold lacquer, seems to have been introduced, although Kurokawa Mayori looks upon its origin as being rather the thick powdering with gold, used some hundreds of years earlier.

Under the eighth Ashikaga Shōgun, Yoshimasa (1449-1471), landscapes, figures, flowers, &c., in *taka-makiye*, as well as in *hira-makiye*, or flat gold lacquer, were largely introduced. Yoshimasa also ordered lacquerers, among whom Kōami Michinaga, Michikiyo and Igarashi distinguished themselves, to make letter-boxes specially for him of *nashiji-hita-makiye*, that is, with aventurine ground carried over the whole surface. It was this second artist who made the objects by order of the Shōgun for the Emperor Go-tsuchimikado on his accession. It was in that Emperor's reign (1465-1500) that Monnyū, a lacquerer, made *tsuishu* and *tsuikoku*, carved red and carved black lacquers, after Chinese examples, and in the preceding reign (Go-hanazono, 1428-1464) that the Japanese lacquerers taught the Chinese the art of making gold picture lacquer.

From this period to the time of the Tokugawa Shōguns in 1603, lacquer working seems to have declined, for they were troublous years, but the long peace which followed the accession of Iyeyasu to power favoured the revival of the arts.

Among the celebrated works of the 17th century is the memorial shrine of the Shōgun Hidetada, at the temple Zōjōji, in the Shiba public gardens, and magnificent pieces of furniture

made for the Shōgun Iyemitsu (1623-1649) by Kōami Nagashige, which are represented in the 8th number of the *Kokkwa*, a Japanese Art Journal published at Tōkiō. But it was at the end of the 17th and at the beginning of the 18th century that lacquer working is considered to have reached its greatest perfection. The lacquer ware of that period is known as Jōken-in Jidai, Jōken-in being the posthumous name of the Shōgun Tokugawa Tsunayoshi (1681-1708).

The earliest name of a lacquerer that we find recorded is that of Kiyohara Norisuye, about 1169, and about 1429 the Igarashi and Kōami families appear as Court lacquerers, retaining that position for a very considerable period. But their names and works are known to few Europeans, the first names familiar to us being those of Kajikawa Hikobei, the master of Kajikawa Kiujirō, about 1637, and of Hon-ami Kōyetsu (1558-1637). The general use of inrōs Case IX., 35. as a part of the costume, opened a new field to lacquerers, and it is on those beautiful specimens of their art that signatures are most frequent. Kōyetsu seldom signed inrōs, and specimens of his work are rare in Europe. His pupil, Tsuchida Sōyetsu, is, however, better and more favourably known to us, his inrōs being Case IX., 36-39. frequently signed. The black lacquer of Sōyetsu has in many cases acquired a deep, rich brown tone by age, the black having probably been originally due to acetate of iron, while that of Koma and Kajikawa preserves its intense velvety colour unchanged. There is a long and brilliant list of these inrō makers, many of whom also made larger pieces of lacquer, which were, however, more rarely signed. There was no falling off in the quality of the work until well into the 19th century, more especially as regards small pieces. These were equal to the best work of the best period, for the artists profited by the advance in pictorial art, emancipating themselves to a great extent from the more objectionable features of the ancient Chinese school, while retaining its best qualities.

The following are some of the more familiar names of lacquerers, extracted from the Kōgei Shiryō, the Shōken Kishō, &c., omitting those less known. The first, and best known name, is that of Kajikawa Kiujirō, about 1680, the founder of the Kajikawa family of lacquerers, which stretched into the 19th century. He was a pupil of Kajikawa Hikobei, and was noted for the high finish of his work, and for his *gyōbu* and *nashiji* lacquers, the rich effect of which in the linings of his inrōs are familiar to all collectors. But although we find the signatures of several Kajikawas, Hidetaka, Hisataka, Hōgetsu, Takafusa, Tsunesada, &c., upon inrōs, none of these names is to be found in the lists quoted above.

Case XI., 1-9.

The next prominent name is that of Koma Kiuhaku. He is regarded as the founder of the Koma family of lacquerers, although Koma Kiui, who died in 1633, was lacquerer to the Court. Koma Kiuhaku, who died in 1715, is, as are also his successors, chiefly known to us by his inrōs, perfect specimens of lacquer, and in a great variety of styles. The Koma family frequently used gold, red, or plain black for the linings of their inrōs instead of *nashiji*, a fashion adopted by many of their followers.

Case XI., 16. 17.

Koma Kiuzō, afterwards called Kiuhaku, died in 1715, and his son, Koma Kiuzō the second, who also took the name of Kiuhaku, died in 1733. A third Kiuzō, also taking the name of Kiuhaku, died in 1794, all three being Court lacquerers, as were others of the Koma family. Koma Kioriu, according to one account, was the adopted son of Koma Kiuhaku, but Zeshin, in his genealogy of the Komas, says that he was a pupil of Koma Kiuzō, the fifth Koma, who took afterwards the name Kiuhaku, and this is doubtless the correct statement. His original name was Kimura Shichiyemon, and his master, Kiuhaku, allowed him to assume the name of Koma.

Case XI., 19. 20.

Koma Kwansai, whose works are well known and highly esteemed, was a pupil of Kioriu, and like him was not a Koma by

birth, his original name being Sakanouchi Jūbei. Koma Kioriu allowed him to take the name of Koma, and he it was who revived the renown and the great traditions of the Koma family, which had fallen somewhat into abeyance. Besides being an eminent lacquerer, he was a writer of comic poems, and died in 1835. The eldest son of Koma Kwansai, who bore the same name as his father, and who died in 1792, was also called originally Sakanouchi Jūbei. The second son, Koma Bunsai, was a very skilful lacquerer and Case XI., 21, 22. inrō maker. His black lacquer, both carved and plain, was very fine, and he made a clever imitation of shippō (cloisonné enamel) on black lacquer. Besides Koma Kwansai, there were two other pupils of Koma Kioriu, Ōmura Gyokuzan, who died about 1789, and Nomura Kyūho, an inrō maker, who succeeded Nomura Kyūkei, at Yedo, about the same year; the brother of Kyūkei was Nomura Chohei.

Besides those mentioned above, there are other members of the Koma family whose signatures we find on inrōs, but not in Zeshin's genealogy. Among them are Yasumasa and Yasutada,* both men of the 19th century, the latter especially having executed Case XI., 11-15. very remarkable work in togidashi.

Ogata Kōrin, who died in 1716, holds a very prominent Case IX., 49, 50. position among the lacquerers of the 17th-18th centuries, as much, perhaps, on account of the originality and eccentricity of his style, as for the intrinsic merit of his work. Carrying, sometimes, his impressionism so near the verge of caricature that it is difficult to guess what object he really intends to represent, no one would suppose that he was in reality an admirable artist, had they not seen his drawings. His gold lacquer is deservedly famous for the beauty of its tone, the gold powder being mixed with lacquer and painted on. But we frequently find in his gold grounds minute

* One or more inrōs in the Case XI., signed Koma Yasutada, would seem to point to an artist of that name, living in the 18th century—see especially No. 43.

specks of metallic gold, and although this has been cited as a mode of distinguishing his work, that is an error, for we find exactly the same character in some of the gold grounds of the Komas, of Nagata Yūji, his professed imitator, about the middle of the 18th century, and of other followers of Kōrin's style. His mode of inlaying thick pieces of mother-of-pearl, lead, or pewter, projecting considerably above the surface of the lacquer, is very characteristic of his style. He also frequently cut the pieces of mother-of-pearl into the shape of the object represented, instead of forming it out of small pieces placed vertically side by side, as was the practice in the 17th and 18th centuries.

Case X., 2-6.

Case XIII., 54,
also

Tray and plaque
on wall.

Ritsuō, or Ogawa Haritsu (1663-1747), was not only a lacquerer, but a carver, painter and potter, studying the two latter arts under Kōrin and his brother Kenzan, and introducing them all at times into his work with great skill and effect. His productions are very characteristic of his extraordinary life, full of eccentricities and of disregard for all customary ideas and habits. His pieces are very commonly signed Kwan, one of his names, on a small plaque of pottery, and are held in high estimation. Having no son, he was succeeded by his pupil Hanzan, a very skilful inrō maker, whose work is often incrustated with porcelain and mother-of-pearl shells and fishes. We generally find his inrōs with black linings, the risers decorated with *chinkin-bori* (engraving filled in with gold). He was called Ume-no-ki Hanzan (Hanzan of the plum tree,) from a plum tree in his garden at Asakusa, Yedo. Kyozan was a pupil of Hanzan, following to a great extent the style of Ritsuō; his proper name was Sakai Chūbei.

Case XII., 13-19.

Shiomi Kohei Masanari (sometimes read Masazane), about 1687, is well-known for his inrōs in *togidashi*. The second Shiomi was the son of a Harumasa and was called Kohei Masanari according to the *Shōken Kishō*, but in the *Makiye Daizen* and elsewhere he is called Shiomi Kohei Tomoharu. The works of

both the Shiomi are very similar in character, and apparently have the same signatures.

Yamamoto Shunshō appears to be the first of an eminent and well-known family of lacquerers; he was born in 1609 and died in 1682, being followed by Yamamoto Tsuneteru (or Jōshō), who flourished about 1688-1703. Kashiwagi Tomosuke Harutsugu, formerly Shunshō Hachizayemon (1702-1770), was also a member Case X., 38-40(?). of the family, but the most famous was Shunshō Jirobei, born in 1734. Shunshō Matashirō, who died in 1831, aged 58, worked in the same style as Jirobei, and both of them made inrōs, but we rarely find the signatures of the Shunshōs on inrōs, so that it is difficult to decide which members of the family made them. Their *togidashi* work is especially fine.

Yamada Jōka was an eminent inrō maker of the latter half Case XII., 22-25. of the 18th century, and Kwanshōsai Tōyō, another and still more eminent one. He sometimes signed Kwanshōsai, at others Case XII., 34-40. Tōyō or Tōyōsai, and occasionally Kwanshōsai Tōyō; he was also called Genroku, and worked about 1763. Hara Yōyūsai, Case XII., 27. another very skilful inrō maker and lacquerer, worked at the beginning of the present century, and one of the most familiar names among the lacquerers of that period is Shōkwasai. He Case XII., 55-57. belongs to the Kajikawa school of lacquerers, and, like his contemporary Kajikawas, worked frequently in conjunction with Shibayama. Although the incrustation of lacquer was no new thing, a great impulse was given to it by the appearance of Shibayama (Dōshō). In inrōs with figure subjects in *taka-makiye*, Case XX. B., it became the fashion to introduce faces, feet and hands of carved 33-37. ivory or metal, and these small heads by Shibayama are often admirable in expression and execution. Clever incrustations in metal of figure subjects belong to the same period, and have been continued through the century. But incrustation with various Case XX. B., 20. substances has been one of the characteristic features of late

19th century lacquer work. It is impossible to deny the surprising minuteness of detail, and the ingenuity exhibited by the practitioners of this art, or, indeed, the beauty and rich effect of some of their work. But it has been so generally recognised as belonging rather to an exhibition of great mechanical skill than to art, that the pieces are rarely, if ever, signed, and it has become, to a certain extent, a manufacture. In most of these works the lacquerer holds a very secondary position.

Komin is another of the earlier 19th century lacquerers, and his pupil, Ogawa Shōmin, was famous for his imitation of the work of the old masters; but perhaps the most remarkable lacquerer of the present century was Shibata Zeshin, who died in 1891. Highly accomplished in every branch of his art, he adapted the style of every eminent master to his own ideas, and produced work worthy of being placed beside that of the most famous men. He was a pupil of Koma Kwansai, and one of his pupils, Ikeda Taishin, is still living.

Case I. (6), 5.
Case XII., 63, 64.
Case XVII., 19, 20.
Case XX. B., 24.
Two plaques on wall.

As the 19th century advanced, fine lacquer work was produced more and more rarely, the art reaching perhaps its lowest level about the time of the opening of the ports and the appearance of lacquer work at the European exhibitions. A demand for Japanese lacquer was suddenly created, and a vast amount was made to supply the demand. As has been already observed, an essential ingredient in the making of good lacquer is time, an element necessarily overlooked in this system of manufacture for commercial purposes. The evil effect soon became manifest, for as the knowledge of fine lacquer spread in the West, and examples of the old work found their way to the hands of collectors, this inferior modern ware was discredited, and the idea became, and still is, prevalent, that good modern lacquer was an impossible thing. Men like Zeshin demonstrated the error of that opinion, and efforts were, and are made, to revive the production of good lacquer, although, as a rule, it still leaves much to be desired.

The inferiority of much of the 19th century lacquer is most easily recognised by its relative softness and by its gold grounds. In the old work these have the appearance of a surface of metal, uniform in tone and texture, while the modern work will be found most frequently with a clouded or mottled surface. This arises sometimes from employing gold powder of an inferior quality, but very often is the result of a hasty and imperfect preparation of the underlying basis.

This preparatory ground is referred to hereafter, and is of the greatest importance to the success of the work. It is usually done by a special class of workmen, but in small pieces, inros, perfume boxes, &c., the artist frequently executed the work himself, or it was done in his own workshop or under his eyes, and therefore never unduly hastened. It is very useful to compare the old and new gold lacquer work, age, however, improving the tone of the former, the effect of the old gold picture lacquer being remarkably rich and satisfying.

In the eyes of the Japanese aristocracy and amateurs, fine black lacquer was always held in very high esteem, either quite plain, or sparingly decorated with gold. Certain styles of black lacquer are, in fact, popularly known in Europe as *daimyō* lacquer, and few persons are insensible to the charm of handling a fine piece of black lacquer, while, to the eye, the rich velvety tone is equally attractive.

The use of colour in picture lacquer, of *togidashi* work particularly, was brought to the highest perfection in the 18th and 19th centuries, and we find, in the work of the Shunshōs, the Komas, and others of those schools, a thin film of exceedingly fine gold or other metallic powder dusted over the finished painting Case XI., 8. so skilfully that, seen by oblique light, the whole surface appears Case XII., 32. to be of metal, almost or quite devoid of colour, while, if looked at by reflected light, or with the object between the eye and the

Case XI., 1, 2.

source of light, the colours come out with great brilliancy. Among these colours is a red, originating, it is said, with the Komas, of peculiar richness, due, as is reported, to the admixture of a preparation of gold with the vermilion. We find a similar process used in connection with the *taka-makiye* work, or raised lacquer, where a flower or bird, apparently of gold, proves to be coloured when examined in another light.

The adoption of designs by the modern realistic painters gave a great impulse to the *togidashi* style of lacquering, especially to that into which colour enters largely, although we sometimes find, in Shunshō's work for example, *togidashi* landscape executed in gold and brown only, a style which has also been followed with excellent effect by some of the Koma school.

Case XX. B.,
59, 60.

Another clever variation of lacquer work, chiefly employed on inrōs, is that of making an Indian ink drawing, or a perfect imitation of it, on a gold ground. Tōyō and others have produced very striking examples of this work. An equally clever effect, due,

Plaques between
Cases XVI. and
XVII.

it is said, to the employment of very finely powdered charcoal, is produced by leaving a design unpolished, visible on the highly polished black ground. To show this, the subject selected is most

Case XI., 13.

frequently the Dream of Rosei, where the dream is represented most effectively matt, on a polished black background. The peculiarity of this work is that it is clearly not a dull substance applied to a polished surface, but more like a depolishing, a process which, from the minuteness of the details, appears to be impossible. There is another, and very unsatisfactory, style of lacquering, an outcome of the Tsugaru lacquer, in which lacquer is inlaid on lacquer of various colours. It is done by graving out the pattern on the coloured ground, filling in the cavity with lacquer of the desired colour, and then rubbing it down until the pattern comes out sharp and clear.

II.

Lacquer differs essentially from our European varnishes, which are composed of gum resins dissolved in a medium, evaporating easily, and leaving a solid transparent film. It is the sap of the *Rhus vernicifera*, a species of sumach, and incisions are made in the stems of the trees at certain periods of the year, from which the sap exudes. The *urushi* "lacquer," so gathered, is called *ki-urushi*, while another kind, called *seslime urushi* or *yeda urushi*, "branch lacquer," is obtained from detached branches by a different process. These two lacquers vary greatly in character, the *seslime* requiring about twenty days to dry and harden, but being very hard when once dry, while the *ki-urushi* dries in twenty or thirty hours. *Seshime* is consequently rarely used in the present day, except mixed with other lacquers. There is also a considerable difference in the lacquers derived from the various provinces, that of Yoshino, for instance, being very transparent and drying quickly.

Crude lacquer is a greyish viscous liquid of a creamy consistence, and is strained through linen in order to separate foreign matter with which it has become mixed in collecting, and it is then exposed in shallow wooden vessels, and frequently stirred to promote the evaporation of a portion of the water it contains. The vessels are inclined, so as to allow a broad thin stream to run down, exposing a larger surface to the air, and during this process the lacquer becomes of a dark brown. One remarkable property of the *urushi* is that, if exposed to the sun for a few days, it becomes black, although translucent in thin layers, and if used will not dry, even if kept for a month in the drying cupboard. But if water be mixed with it, it resumes its creamy colour, although somewhat darker, and if the operation of stirring and evaporating be then applied, it again becomes black and behaves like the ordinary lacquer.

Yoshino lacquer, according to Korschfeldt, is composed of—

Urushic acid	-	-	-	-	-	85.15
Gum, similar to gum Arabic	-	-	-	-	-	3.15
A nitrogenous substance	-	-	-	-	-	2.28
Water	-	-	-	-	-	9.42
						100.00

One singular result of its chemical composition is that, except with difficulty, it will only dry and harden in a damp atmosphere, and within a certain range of temperature, *i.e.*, between 80° and 68° Fahr., while near the freezing point it will not harden at all. All lacquer work is therefore placed to dry in wooden cupboards, kept damp by wetting the shelves with water. There are, however, additions made to the lacquer which hasten the drying and extend the range of working temperature, but the quality of the lacquering suffers thereby, and good lacquer work cannot be so produced. In fact, all the hard and fine old work, all really high class and durable lacquer, is the result of time as well as of skill and of patient labour; none of the processes can be hastened without detriment, and hence the great difference between old and modern lacquer. It is not so much that the modern workman is less skilful than his predecessors, in fact, he has materials and appliances at command enabling him to produce works even more striking than those of the old masters; but the exigences of commerce do not allow him to give the requisite time to it, the work would be too costly. He therefore resorts to various modes of rendering the lacquer more easy to work, by the addition of camphor or perilla oil (from *Perilla ocymoides*), the consequence being that the beauty of the finished work soon diminishes. Experts readily recognise modern lacquer by the smell, and the manufacturers practice various methods of getting rid of it.

In first class lacquer work the lacquer is applied by means of cotton, in the thinnest possible films in most cases, and is partly

wiped off with soft paper. As a general rule, the lacquer is not applied as a varnish to produce a glossy surface, the high polish being the result of friction with the hand, dressed with a powder of calcined deer's horn and a small quantity of oil. The process of lacquering has been often described at length, and notably by Quin and Rein; but all these descriptions are to some extent misleading as regards the early stages, and confusing as regards the more delicate processes, that of *togidashi* for instance. Rein does not even attempt to describe it, and almost all that we can understand from other descriptions is, that the gradations of tone are produced by the greater or less thickness of lacquer over the gold or colour, and that the work has to be rubbed down until the proper effect of brightness of gold or colour is reached. We can easily understand that where the films are so excessively thin, the smallest excess of rubbing destroys the work or produces an uneven tint. It is commonly known in Europe as "rubbed lacquer," a translation of *togidashi-makiye*, and its effect is that of fine pastel work.

In the production of a piece of plain black lacquer of the first class, or of a piece destined to be ornamented, Quin describes thirty-three separate processes, twelve of which are applications of thin coats of lacquer, requiring the object to be placed in the cupboard to dry and harden nineteen times, for periods varying from twelve hours to three days. At most of the stages of preparation the surface has to be gone over with charcoal or whetstone, solid or in powder, and finished as truly and perfectly as if it were the final operation. If the piece were worked at continuously it would require twenty-two days as a minimum for completion.

When the article has to be decorated in gold or colour the amount of time expended on such decoration varies of course *ad infinitum*. And it is well to bear in mind that even in the *hira-makiye*, or flat gold picture lacquer, the design is not painted

on in gold but in lacquer, and on the lines so made gold powder of the requisite fineness is dusted from a small tube, the end of which is covered with a woven material through which the powder can pass. In the case of a flat gold ground, the process is usually the same: it is not covered with gold leaf, but is produced by dusting gold powder on to wet lacquer, a process repeated several times until the requisite thickness is obtained. For particular tones or effects, we sometimes find the ground painted on with gold mixed with lacquer, and this is also done in the case of coloured grounds, but in others the colour is dusted on, like the gold.

We frequently find small quadrangular pieces of gold foil of various shapes and dimensions applied to the gold surfaces, especially where rocks or clouds are represented. This is called by Quin and Rein, *Gyōbu nashiji*, and described as the invention of Gyōbu Tarō, a lacquerer of the beginning of the 18th century.* These pieces of foil are laid on one by one with the greatest regularity, sometimes covering considerable surfaces. The work is called by some, *kirikane* work, the pieces of gold being called *kirikane*, or *kirame*, or *ishime*, stone-work. Other kinds have the pieces of gold of irregular outline, and not placed in regular order, all these varieties having their special names.

Case XV., 11.

Case XI., 39.

The *nashiji*, or aventurine grounds, have powdered gold of coarser texture dusted on to them, which, when dry, is covered with lacquer, the process being repeated according to the quality of the work. For common work, silver, or tin powder is used instead of gold, the final coat of lacquer being coloured with gamboge, or dragon's blood, to produce the effect of gold dust. *Nashiji* was frequently employed, either quite plain or decorated, especially for paper boxes, &c., in old lacquer work, and was

* This kind of gold inlay is certainly found in earlier pieces. It may have been some modification that was first employed by Gyōbu Tarō.

very hard, rich and durable. It is generally used for the linings and bottoms of boxes, inros, &c.

The descriptions of the preliminary processes are misleading, because they leave the impression on anyone who has not investigated the matter, that they are alike for all objects. But they vary greatly, according to the methods and ideas of the individual workman, and the character or quality of the object. Large pieces will have their wooden bases covered with woven material, followed by coats of *jinoko* or *tonoko*, finely powdered burnt clay or pottery, mixed with lacquer. Smaller pieces will merely have a covering of paper, and modifications of the *jinoko* and *tonoko*, the object being to prevent any sap of the wood reaching the lacquer. Inros and sword scabbards will have special preparations, and so on. The woods employed for lacquer ware are somewhat numerous, but for the finer work, and for small pieces, Hinoki (*Chamaecyparis obtusa*) and Kiri (*Paulownia imperialis*) are chiefly used. Sword scabbards are always made of Hō-no-ki (*Magnolia hypoleuca*) and scabbard lacquering was a special branch of the art. Lacquering on metal is a totally different process, and has been much employed in modern times on vases and other objects in iron, to which it gives a rich brown surface. The metal being smoothed and polished, it receives a coating of lacquer, and is then heated over a charcoal fire until it gives off no smoke; but the metal must not be made red hot, otherwise it burns the lacquer and reduces it to an ash. The surface is smoothed with charcoal, and the operation repeated three or four times until the requisite thickness is attained. Any ornamentation or colouring of the surface is performed in the same way as on wood, except that the lacquer is roasted instead of being dried in a damp cupboard. This lacquering on metal is very adherent, hard and durable.

Case I. (6), 4, 5.
Case XVII., 18
and 21.

Besides the many varieties used by the sword-sheath lacquerer, there are about a hundred employed for various purposes, or made in

different districts, some differing but slightly from others. It will be sufficient to name a few of the principal ones only, those in fact of which the distinctive characters are the most easily recognised.

Aogai-nuri (*nuri* refers to lacquered ware, *urushi* to the crude lacquer). This is of various kinds; in one, much used for scabbards, coarsely powdered haliotis shell is sifted on, lacquered over and rubbed down, as in making nashiji. Another style has flakes of shell

Case XX. B., 41. cut to the form of the object represented and fastened to the lacquer when wet. It is then covered over with lacquer, and rubbed down until the design, the surface being usually engraved, reappears. But the most important description is made by cutting out segmentary forms in the shell with a sharp knife or chisel, and attaching them to the lacquer. It is in reality a shell mosaic, diapers of the most elaborate kind being produced with astonishing accuracy, as well as flowers, landscapes and animals. It is a work involving, as a rule, much patience and skill in lieu of art, but one celebrated inrō maker, Chōbei, was known, from his skilful employment of this style, as Aogai Chōbei.

Case XVIII., 41, 42, 45, 46. Chinkin-bori (*bori*, engraving or carving). In this, the design is engraved on the plain surface of the lacquer, and the lines are accentuated with gold. In competent hands the effect is excellent, like a fine etching printed in gold. It is of Chinese origin and was introduced at an early period, the work being frequently executed, it is said, with a rat's tooth to preserve an equality in the strength of the lines, a steel point blunting too rapidly. Towards the end of the 18th century Ninomiya Tōtei was a celebrated worker in this style, and the risers of the inrōs by Hanzan and others are frequently decorated in *chinkin-bori*.

Case XVIII., 2. Guri lacquer. This is also of Chinese origin, and was introduced into Japan, it is said, by Yōsei about 1660, together with *tsuishu* and *tsuikoku*, carved red and black lacquers, whence he was called Tsuishu Yōsei. It differs, however, from those lacquers

Case XX. B., 50.

by being formed of layers of lacquer of different colours superposed. A sort of scroll pattern is usually cut upon it in V-shaped grooves, the sides of the cut showing lines of coloured lacquer. Each layer is, however, composed of many very thin layers of lacquer, and has to be accurately smoothed and finished before the next colour is commenced, so as to keep the lines of colour horizontal and parallel to each other. As this required much time, labour and skill, *guri* lacquer was costly and was rarely made of late years.

Sometimes we find this lacquer in very varied colours, yellow, green, red, &c., and landscapes and figure subjects are carved upon it by cutting away the layers until the colour required is reached, yellow for the flesh, green for foliage, &c. Case XX. B., 46 (?)

One variety of this variegated carved lacquer is the *Kōkwa ryokuyō*, or red flower, green leaf lacquer. In this, the layers of coloured lacquer are very thin, and the relief, therefore, so slight that the red flowers and green leaves look almost as if modelled on with a brush instead of being carved. Case XVIII., 33.

Kamakura-bori, made at Kamakura, consists of wood carving, usually flowers, covered with a ground of black lacquer, over which was a layer of red lacquer, and the work was not of very good quality. Echizen-bori, very similar, has not been made at Echizen, according to Quin, since 1573. Odawara-bori is of the same character, but very inferior. Case XVIII., 23.

Miyako lacquer (the old name of Kiōto) is the name usually given to a lacquer having a terra cotta coloured ground on which are subjects in black lacquer in relief.

Mokume, or wood grain. This name is more particularly applied to a somewhat conventional rendering of the broad graining of soft wood, in many gradations of gold of various colours, and of brown. It is very difficult of execution, and is therefore costly. It must not be confounded with the imitations of wood of various kinds, in which the Japanese lacquerers are so skilful, imitating even the Case XX. B., 64-66.
Case XVII., 29 and 37.

orifices of the ducts, that it is often difficult, without cutting into the lacquer, to tell whether the natural wood is visible or not.

Case XX. B., 19. Owari lacquer. This is the name given to a lacquer, used chiefly for inrōs or small boxes, in which flowers in solid gold or silver are applied on a gold ground, the leaves, &c., being in raised lacquer. We sometimes find coral, haliotis shell, &c., introduced.

Samegawa-nuri, or Sharkskin lacquer. The *samegawa* is the skin of a fish having white nodules of various sizes on its surface. It is commonly rendered "sharkskin," but is in reality the skin of a species of ray (Rein calls it a roach), the *Rhinobatus armatus*. It is commonly employed for covering the handles of swords and daggers, and the large grained skins are sometimes securely glued on to scabbards, the nodules partially rasped down and the whole covered with black lacquer. When this is ground down, smoothed and polished, it has the appearance of a number of rounded discs of ivory imbedded in lacquer. This is "samegawa-nuri," but a much finer grained skin is treated in the same manner and used for covering inrōs and small boxes. Sometimes the skin is previously stained, but this variety is not often met with. This finer grained fish skin is also applied to scabbards, and lacquered in like manner.

Case XII., 2.

Case XX. B.,
22, 23.

Case IX., 10.

Suri-hagashi-nuri, or rubbed-off lacquer. This is sometimes called tortoiseshell lacquer, and consists of a finished coat of black lacquer, on which a coat of red lacquer is applied. This is rubbed off in places with charcoal so as to expose the black lacquer, the edges being carefully gradated. It is then finished and polished in the usual manner.

Case XVIII., 12. Tsugaru-nuri. This is made in the Tsugaru district, and is a variety of the Guri lacquer, but is made with layers of various colours, black, red, yellow and green, and instead of the layers being horizontal, they are more or less undulating, and thinner,

as a rule, than those of Guri lacquer. When, therefore, the surface is ground down, or a slice removed, a marbled surface is produced, showing a greater or less number of the layers. It is far more difficult to make and more costly than the Guri, and is rarely met with, especially in pieces of any size, and still more rarely carved.

Tsuishu, and Tsuikoku, carved red, and carved black lacquers, Case XVIII., 14. have been already referred to. At the beginning of the 17th century, Case XX. B., 49. a famous maker of them was thence known as Tsuishu Heijūrō. The Chinese, who invented it, produce very fine examples of carved red lacquer, concerning which, Rein makes an astonishing statement. He says that it is carved when hot, a popular idea of those who believe red lacquer to be a variety of sealing wax. He quite overlooks the impossibility of keeping a huge vase, like that in the South Kensington Museum, hot while it was being carved, more especially when the object is of wood. But the most remarkable feature is, that he tells us he had lacquerers working under him for six months, and he never seems to have discovered that heating a body of hardened lacquer has no effect on it, a thing any one possessing an old sword scabbard can ascertain for himself.

Wakasa-nuri. This is made by coating the ground-work of the lacquer with a kind of paste, on which, while yet soft, the pattern is impressed. Leaves, or sprigs of coniferæ are often so used. When the paste has hardened they are removed, leaving hollows, with raised outlines. The whole is covered with gold or silver foil (tin foil for common work) carefully pressed into all the depressions, and it then receives a number of coats of transparent coloured lacquer until the hollows are all filled. It is then rubbed down until the foil on the highest portions, the outlines, is reached, and the pattern is then seen in varying depths of colour, from that of the pure metal. Case XVIII., 26.

Zōgan-nuri, or damascened lacquer, has the subject outlined, Case XVII., 9. or even detailed, in gold or silver wire, filled in with lacquer of

different colours. In the old work this is applied to landscapes, but in modern work by a different process, using sheets of foil, more in the style of Wakasa lacquer, an excellent imitation of damascening in silver is produced. It is usually taken for an inlaying of silver wire. The real work is seldom met with.

Case XVIII., 38. Zōkoku-nuri. This was invented by Tamakaji Zōkoku at the end of the last century, in imitation of a variety of Chinese lacquer, and he was followed by his son, Zōkoku, and his brother, Fujikawa Seiji. The groundwork is of bamboo or wood, upon which black or red lacquer is laid and carved, usually with minute patterns of flowers, filled in with coloured lacquer.

Case XVII., 39, 41, 42, 44. Lacquer is also applied to pottery and porcelain, but although there are specimens dating from the 17th century, the art seems to have fallen into abeyance, until revived in the present century by Hoki Toyosuke, whose lacquered pottery is known as Toyosuke raku-yaki. Idzumo pottery is decorated in a similar manner, but lacquer ware takes so many forms and is applied to so many purposes, that it is difficult to enumerate or to describe its varieties, or the modes in which *urushi* is utilised.

No one familiar with the higher class of lacquer work will be disposed to look upon the opinion of M. Gonse as exaggerated when he speaks of Japanese lacquered objects as among the most perfect that ever left the hands of man. Apart from their beauty, they have a special interest as recording the dominant ideas of decoration and of painting at various periods. Many of the lacquerers, as we have seen, were themselves painters; but often other draughtsmen furnished designs for the more celebrated lacquerers, and it is interesting to note how these pictures have been translated into gold or coloured lacquer. We frequently find, on inros especially, the name of the painter recorded as well as that of the lacquerer, and in some instances, more especially in the 19th century, the painter only is mentioned, leaving it doubtful whether he actually executed the

work in lacquer. Remembering, however, that priests and nobles were amateur lacquerers, and that some artists are more widely known as lacquerers than as painters, it is not unreasonable to suppose that in some of the cases alluded to the painter executed the work himself.

The study of lacquer work is as fascinating and as varied as that of Japanese ceramics. But while, with respect to the latter, we have at our disposal and for our guidance a vast amount of information, Japanese and European, besides many noted collections accessible to the student, the reverse is the case with regard to lacquer. Unfortunately, too, while the perfected processes of illustration at the present day do so much to render descriptions of pottery and porcelain practically useful, lacquer in any form has defied mechanical methods of reproduction of every kind, and nothing is to be learned except by an examination of the objects themselves. Our museums and public collections offer us no sufficient means of study, and hence the desirability of gathering together from time to time examples from private sources. Such Exhibitions not only add to the knowledge of collectors, but enlighten the general public as to the real character and merit of this beautiful branch of Japanese art.

E. GILBERTSON.





NOTE ON INRŌ.

WE know little of the origin of the inrō. As regards the date of its introduction, an official handbook to Japanese Art industries, published at Tōkyō Museum, states that they came into fashion during the period Keichō (1596-1614); another authority states that Iwasa Matahei, the founder of the Ukiyo school of painting, who died early in the 17th century, was the first to decorate them artistically. It would seem, then, that in no case have we authority for assigning an earlier date than the beginning of the 17th century to any specimen. Now, while an inrō as often as not bears a signature, with larger pieces of lacquer this is rarely the case; in any attempt then at a historical arrangement, it is with the inrō that we must set out. There are more than a hundred carefully selected signed inrō in this collection, and although many of the signatures are of men of whom nothing is known, although in other cases only the family name is given, leaving the date quite uncertain, although others again are of somewhat doubtful authenticity, yet by bringing together and classifying such a series, some ray of light may be thrown on that nebulous question, the history of Japanese lacquer. An attempt in this direction has been made in the Table Cases IX. to XII., where a series of inrō, mostly signed, are displayed along with other pieces of lacquer. We begin with some old unsigned pieces, generally of dark colour, and often inlaid with fine mosaic of mother-of-pearl, sometimes ascribed to the Kamakura school or to a certain "Aogai Chōbei." In these early inrō we often find the

guide at the side, through which the cord passes, to be lined with silver ; it is often lobed or broken up, or even represented by mere eyes of metal. Then we pass to some fine examples signed by Sōyetsu and to the school of Kōrin. In the next Case (X.), the well marked school of Ritsuō is well represented, the contemporary school of the early Shunshō very inadequately. The inrō in Case XI., with few exceptions, are signed examples of the Koma family, filling the 18th and early part of the 19th century. In Case XI., after a few fine examples of the first and second Shiomi, we come to the great Tōyō, and to the numerous workers of the early 19th century, ending with Ken-ya, the last of the Ritsuō school of incrusters, and with Zeshin, both but recently dead.

E. DILLON.



APPENDIX I.

SIGNED EXAMPLES OF TSUBA

By the following Makers are Exhibited.

AKAO Jinzayemon-no-jō of Echizen.

AKAO Yoshitsugu.

AKASAKA Tadatoki of Bushū.

Ariyuki of Hagi.

Atsushige.

AZUMA Masatsune.

Biju.

Chikusai of Heian.

FURUKAWA Genchin.

Gankōsai Kwōro

Genshōsai Masaharu.

GOTŌ Ichijō.

GOTŌ Kiyomitsu.

GOTŌ Mitsuhiro.

GOTŌ Mitsutoshi.

GOTŌ Seijō.

Hakuman Nobunaga.

Hakuriōken Katsuoki.

HARADA Tōkōsai.

Haruaki (or Shummei) Hōgen.

HASHIMOTO Masatoki.

HAZAMA.

Hideaki.

Hidenao, Hōzui, Sōkwan, and Toshihide—all
on one guard.

HIRATA (Dōnin).

HIRATA Harunari.

HIRATA Shunkwan: *dated* 1828.

Hirochika.

HITOTSUYANAGI Tomotoshi.

HITOTSUYANAGI Tomoyoshi.

Hōkiō Kiyoshige: *dated* 1867.

HONDA Masatora of Ōizumi, Uzen.

Hōriudō Katsushige.

HORIYE Okinari.

HOSODA Naomitsu.

Hōyen Kazutomo.

Ichigiōsai.

IJIMA Yojibei and FUKUI Jizayemon.

Ikkin.

INAMOTO Masateru.

INOUE Kiyotaka of Chōshū.

ISAGAWA (or Sunagawa) Masayoshi.

ISHIGURO Masatsune.

ISOBE Kazuhide.

Issandō Jōi.

Isshō NAKAGAWA Katsuzane.

IWAMOTO Konkwan.

Jochiku.

Jusō Hōgen, TAKAHASHI Toshitsugu.

KAJIKAWA Takafusa (lacquerer).

KANDA Kishichi.

KANDA Shigeuji of Hagi, Chōshū.

KANEKO Jūrobei Yukinaka of Hagi, Chōshū.

Kanesada, Izumi no Kami.

Katsuyoshi.

KAWAJI of Hagi, Chōshū.

KAWAJI Tomomichi of Hagi, Chōshū.

Kazuhide.

Kazumitsu of Inshū.

Kazuo: *dated* 1830.

Kazusada.

Kenzui (or Kaneyuki).

KIKUGAWA Nampo Hisahide.

KIKUOKA Yukinobu.

Kinai of Echizen.

Kinkwōdō Morichika.

KI-no Munemasa.

Kiyofusa (16th century).

Kiyonaga.

Kiyoteru.

Kunihiro.

Kunimasa of Buyō.

Masachika of Bushū.

Masakata of Bushū.

Masanaga.

Masanori of Hagi, Chōshū.

Masashige of Kameyama.

Masatoyo of Bushū.

Masatsune of Musashi.

Masayoshi of Bushū.

Michinaga.

MIKAMI Yoshihide.

MIŌCHIN KI no Yoshishige.

MIŌCHIN Munesada.

MIŌCHIN Munetaka.

- MIŌCHIN Yoshihisa of Esshū.
 Mitsuhiro.
 Mitsuhiro of Yagami, Hishū.
 Mitsuoki of Yōshū.
 Mitsuyoshi of Kōfu.
 Moritoshi of Geishū.
 MORIYAMA SHŌAMI Kanemichi of Matsuyama,
 Yoshū, *and* Morikuni: *dated* 1727.
 Munemasa.
 Munenori.
 Nagatsune.
 Nagayoshi.
 NAKAI Tomonobu.
 NAKAI Zensuke Tomotsune of Hagi, Chōshū.
 Naokatsu of Hagi, Chōshū.
 NARA Toshiharu.
 Natsuo.
 NISHIKAWA Masatora.
 Nobuiye.
 Norimasa.
 Norisuke of Bifu: *dated* 1846.
 Noritada.
 OKADA Nobumasa.
 ŌMORI Teruhide: *dated* 1777.
 ŌMORI Terumasa.
 Riōun Seiju.
 Riumeishi Kazuhide.
 Seiriōken Shōju.
 Seiriōsai Hidetoshi (or Shūju).
 Seiriuken Eiju.
 Sempōsai.
 SHIBA Hōgen Takechika.
 Shigetsune of Hagi, Nagato.
 SHŌAMI Dennai of Akita, Dewa.
 SHŌAMI Katsuyoshi: *dated* 1868.
 SHŌAMI Masanori.
 SHŌAMI Morikuni of Matsuyama, Iyo.
 SHŌAMI of Odawara.
 SHŌAMI Shigetsune of Akita.
 Shōjō Temmin.
 Shunsui.
 SOMEYA Tomonobu.
 SUGIYAMA Atsushige of Mito: *dated* 1828.
 SURUGA of Inshū.
 Tadanaga.
 TADA Sadamasa.
 TAKAHASHI Masatsugu.
 TAKAHASHI Tomotsugu.
 Tatsutoshi of Kōfu.
 Tetsugendō Shōraku.
 Terumasa.
 Tokinao of Kōfu.
 Tomohisa of Hagi, Chōshū.
 Tomonobu.
 Tomonori.
 Tomozuru.
 Toshiharu of Yedo.
 Toshihiro, retainer of Sakura (date about
 1746)
 Toshinaga (*the 2nd*).
 Toshiyoshi.
 TSUJI Gwanriu.
 Tsunenobu *and* YAMADA Morinobu
 Tsuneyo.
 UMETADA.
 UMETADA Kirokurō.
 UMETADA Masahide.
 UMETADA Masatsugu.
 UMETADA Masaya.
 UMETADA Miōju (*early 16th century*).
 UMETADA Narimasa.
 UMETADA Shichizayemon.
 UMETADA Yoshitsugu of Akashi, Harima.
 UYEMURA Masumoto.
 WASHIDA Kwōchū of Ōizumi.
 YAMAMOTO Riurinsai Tomoyasu.
 YANAGAWA Mitsuaki.
 Yasuchika.
 Yasuiye.
 Yoshiaki.
 Yoshihisa.
 Yoshimori.
 YOSHIOKA Terutsugu.
 Yoshitsugu: *dated* 1861.
 Yoshitsura.
 Yūōsai.
 Zeshin (lacquerer).
 Zuiriuken Hidetomo.

APPENDIX II.

LIST OF PLANTS*

Identified as having furnished Ornamental Motives to Japanese Artists in Metal.

Abies firma.	Equisetum sp.
Acer palmatum.	Eulalia japonica.
Agaricus sp.	Eupatorium japonicum.
Alisma plantago.	Fagus sieboldii.
Althaea rosea.	Funkia ovata.
Amygdalus persica.	Gentiana buergerii: <i>G. scabra</i> .
Anemone hepatica: <i>A. cernua</i> .	Ginkgo biloba.
Anthisteria arguens.	Gleichenia dichotoma.
Artemisia japonica.	Glycine soja.
Arundinaria japonica.	Hibiscus mutabilis: <i>H. syriacus</i> .
Asarum caulescens: <i>A. variegatum</i> .	Hydrangea hortensis.
Aster tataricus.	Inula helenium.
Azalea indica.	Ipomaea hederacea.
Bambusa nana · <i>B. pygmaea</i> .	Ilex sieboldii.
Begonia evansiana, and other species.	Iris laevigata: <i>I. japonica</i> : <i>I. sibirica</i> :
Broussonetia papyrifera.	<i>I. textorum</i> .
Calystegia japonica.	Jasminum sieboldianum.
Camellia japonica: <i>C. sasanqua</i> : <i>C. theifera</i> .	Juglans regia.
Capsicum annuum: <i>C. anomalum</i> .	Juncus effusus.
Castanea sativa.	Kerria japonica.
Chamaecyparis obtusa.	Lagenaria vulgaris.
Chrysanthemum coronarium.	Larix leptolepis.
Citrullus edulis.	Lespedeza bicolor: <i>L. juncea</i> .
Citrus aurantium.	Lilium auratum: <i>L. japonicum</i> : <i>L. lancifolium</i>
Clematis florida: <i>C. patens</i> .	(<i>thunbergianum</i>).
Cleyera japonica.	Magnolia conspicua: <i>M. kobus</i> : <i>M. hypc-</i>
Crataegus cuneata.	<i>leuca</i> .
Cryptomeria japonica.	Mangifera indica.
Cucurbita pepo.	Melia azedarach.
Cycas revoluta.	Momordica charantia.
Cyperus iria.	Musa sapientum.
Dianthus japonicus: <i>D. caryophyllus</i> .	Nandina domestica.
Dioscorea japonica.	Nerine japonica.
Diospyros kaki.	Nuphar japonicum.
Eleusine coracana.	Nymphaea tetragona.

* The botanical names adopted are those of MM. Franchet and Savatier in their *Enumeratio Plantarum in Japonia sponte crescentium*: reference has also been made to the *Index Kewensis*.

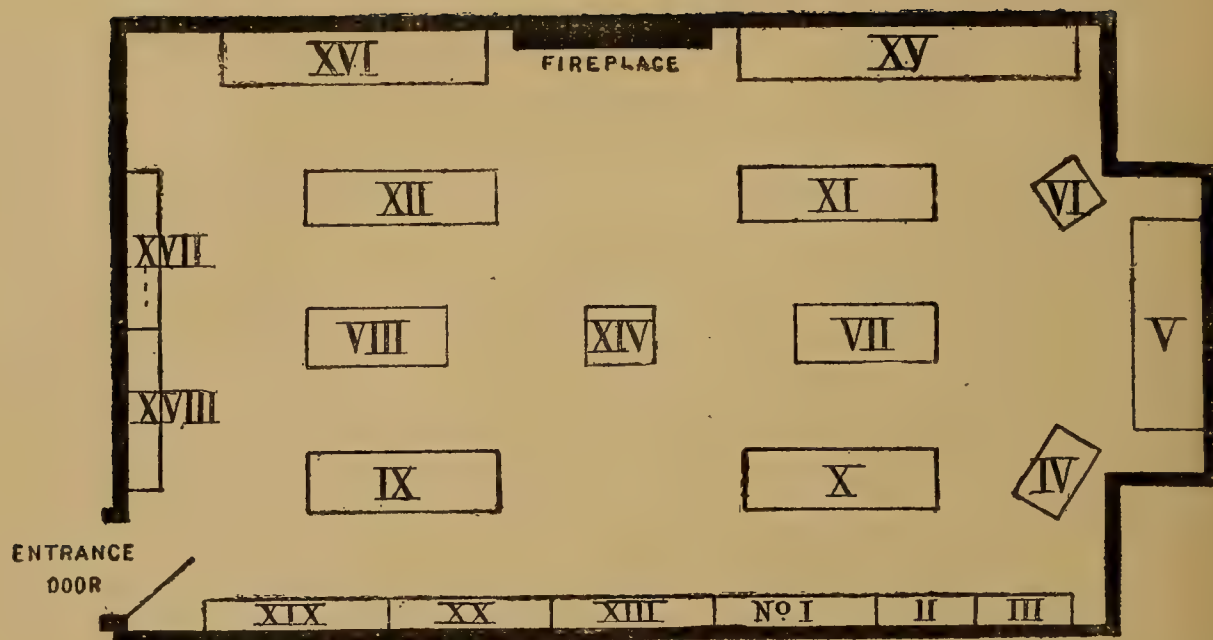
<i>Oryza sativa</i> .	<i>Rhodea japonica</i> .
<i>Paeonia moutan</i> : <i>P. albiflora</i> .	<i>Rhododendron indicum</i> .
<i>Papaver rhoeas</i> : <i>P. somniferum</i> .	<i>Rhus vernicifera</i> .
<i>Passiflora coerulea</i> .	<i>Rosa indica</i> : <i>R. banksiae</i> .
<i>Patrinia scabiosaefolia</i> .	<i>Sagittaria sagittaeifolia</i> : <i>S. pygmaea</i> .
<i>Paulownia imperialis</i> .	<i>Salix japonica</i> and other species.
<i>Pennisetum typhoideum</i> .	<i>Saxifraga sarmentosa</i> .
<i>Photinia japonica</i> .	<i>Setaria italica</i> .
<i>Physalis alkekengi</i> .	<i>Solanum melongena</i> .
<i>Planera japonica</i> (=Zelkova keaki).	<i>Sonchus oleracea</i> .
<i>Platycodon grandiflorum</i> .	<i>Tecoma grandiflora</i> .
<i>Pinus densiflora</i> : <i>P. thunbergii</i> .	<i>Thujopsis dolabrata</i> .
<i>Prunus japonica</i> : <i>P. mume</i> : <i>P. pseudocerasus</i> .	<i>Trapa bispinosa</i> .
<i>Pyrus japonica</i> : <i>P. malus</i> : <i>P. spectabilis</i> : <i>P. ussuriensis</i> .	<i>Vigna catiang</i> .
<i>Quercus dentata</i> : <i>Q. serrata</i> , and other species.	<i>Vinca rosea</i> .
<i>Raphanus sativus</i> .	<i>Vitis inconstans</i> : <i>V. labrusca</i> .
	<i>Wistaria sinensis</i>
	<i>Zea mays</i> .



APPENDIX III.

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CONTENTS OF CASES.

METAL WORK:—

- I. Sword Guards and Arrow-Heads.
- II. Ornaments of the Japanese Sword.
- III. Sword Guards, and other objects of inlaid and chased Metal work.
- IV. Bronze, Iron and Copper vessels and ornaments.
- V. Bronzes, Armour and Swords.
- VI. Inlays of various metals on Iron, Silver and Bronze.
- VII. Bronze vessels and ornaments.
- VIII. Bronzes and other Metal work, connected with Buddhist worship.

LACQUER:—

- IX. Chiefly 17th century Lacquer, with a few earlier pieces.
- X. Lacquer of the end of the 17th, and beginning of 18th century, including the school of Ritsuō.
- XI. Lacquer, chiefly by the Koma school of the 18th century.
- XII. Lacquer, chiefly from the middle of the 18th century to the present time.
- XIII. Lacquer, chiefly supplementary to Table Cases IX. and X.
- XIV. Implements used in Incense burning, and other small objects of Lacquer.
- XV. Large pieces of Lacquer, chiefly of the 18th century.
- XVI. Lacquer, chiefly of the late 18th century, and of the 19th century.
- XVII. Specimens illustrating special kinds of Lacquer work.
- XVIII. Do. do. do.
- XIX. Ivory Lacquered, and other objects of Lacquer, especially pieces showing early European influences: also some Bronzes and Inlaid Metal work.
- XX. Collection of Sakazuki (Saké Cups). Collection of Inrō arranged according to material and inlay.



N.B.—In the Japanese words occurring in this Catalogue, the consonants should be pronounced as in English, g being always hard, and the vowels as in Italian.

The y represents a very short i, as in young, or the i in the Italian word lasciare.

In signatures, the family name is printed in capitals.

CATALOGUE.

Case I.

1 COLLECTION OF ONE HUNDRED AND TWELVE TSUBA.

1. Iron, chased and pierced : design of seven leaves. *Signed* Masachika of Bushū.
2. Iron, chased and pierced : group of Iris flowers. *Signed* Shigetsune of Hagi, Chōshū.
3. Copper : flowers and butterflies in champlevé enamel.
4. Sentoku : clematis sprays, inlaid in shakudō and silver.
5. Iron, pierced and chased : clematis flowers and leaves.
6. Copper : flowers in various metals, in flat inlays.
7. Copper : bamboo stems. *Signed* Yasuchika.
8. Iron : a peony blossom with silver veins. *Signed* GOTŌ Seijō.
9. Iron : groups of plants in gold and silver relief. *Signed* Kazuhide.
10. Iron, pierced and chased : rice ears. *Signed* MIŌCHIN Yoshihisa of Echizen.
11. Iron : flat inlays of silver and bronze. *Signed* IJIMA Yojibei and FUKUI Jizayemon.
12. Iron : bamboos. *Seal* of Seiriuken Eiju.
13. Sentoku : a tangle of grasses and insects. By Seikiuken Masahiro.
14. Iron : double-blossomed peach. *Signed* TADA Sadamasa.
15. Sentoku : poet by waterfall. *Signed* SHŌAMI Shigetsune of Akita.
16. Iron : encrusted with gold arabesques.
17. Iron : encrusted with gold arabesques. *Signed* Hakuman Nobunaga.
18. Sentoku : Jurōjin, stag and crane. *Signed* Toshinaga.
19. Iron : wistaria in various metals. *Signed* SHŌAMI Katsuyoshi: dated 1868.
20. Iron : soy bean in gold relief.
21. Red copper : chased and encrusted with kiri badge in shakudō. By GOTŌ Mitsunaga.
22. Iron, lacquered : diaper of awabi shell.
23. Sentoku : plum branches in relief in silver and shakudō. *Signed* HONDA Masatora of Ōizumi, Uzen.
24. Copper : flat inlays of silver, shibuichi and shakudō, and enamel. Branches of mumé (plum).

25. Sentoku : flat inlays of silver and butterflies, encrusted in awabi shell.
26. Silver and shakudō : elliptical rings grooved radially.
27. Sentoku : snow in silver on fir. *Signed* Yōshū TSUKI Mitsuoki
28. Copper : swallows in shakudō and silver. *Signed* Yasuchika.
29. Shakudō : insects in coloured metal. *Signed* GOTŌ Ichijō, and Kiyonaga.
30. Iron : beans in shakudō relief.
31. Iron : silver fret.
32. Iron : maple leaves in low relief. *Signed* Yasuiye.
33. Iron : maple leaves.
34. Iron : clematis in gold and shakudō reliefs.
35. Shakudō, chased and encrusted : fir tree and creepers. *Signed* Jochiku.
36. Shakudō, nanako : chrysanthemum in gold imitating brocade ; a gold dragon on edge.
37. Copper : bamboo in translucent green champlevé enamel of early date.
38. Red copper : clematis sprays in shakudō.
39. Iron, watered : the eight trigrams pierced.
40. Shakudō : flowers in gold, &c., in relief. *Signed* Terumasa, in compliance with desire.
41. Iron, pierced and enamelled : chrysanthemums. *Signed* HIRATA (about 1600).
42. Shakudō : two wistaria racemes in relief, touched with gold.
43. Iron, pierced and chased : spray of mume (plum). *Signed* Masatoyo of Bushū.
44. Iron : dragon in fused bronze and silver. By Kaneiye.
45. Iron, pierced and chased : chrysanthemum flower in oblique piercings. *Signed* Yūchikudō NISHIKAWA. *Seal* Masatora.
46. Iron, pierced and chased : three chrysanthemum flowers. *Signed* Kinai of Echizen.
47. Iron : a chrysanthemum. *Signed* UMETADA Yoshitsugu of Akashi, Harima.
48. Iron, chased : two lotus leaves. *Signed* UMETADA Masatsugu.
49. Iron : three wistaria racemes. *Signed* UMETADA Miōju, early 16th century.
50. Iron, pierced and chased : two oak leaves. *Signed* UMETADA Kirokurō.
51. Iron : millet in relief. *Signed* UMETADA Masahide.
52. Iron : four fans. *Signed* UMETADA Masaya.
53. Shakudō : fans and cords in gold, shibuichi and silver. *Signed* UMETADA Shichizayemon.
54. Iron, pierced and chased : sprays of bamboo. *Signed* Ariyuki of Hagi, Chōshū.
55. Iron, pierced and chased : two asarum leaves. *Signed* Kinai of Echizen.
56. Iron, pierced and chased : cherry-blossoms. *Signed* Kinai of Echizen.

57. Iron, pierced and chased : cherry-blossoms. *Signed* Kinai of Echizen.
58. Iron, pierced and chased : paper cordage. *Signed* Kinai of Echizen.
59. Iron, pierced and chased : Paulownia leaves and flowers. *Signed* Kinai of Echizen.
60. Iron, pierced and chased : mume (plum) blossoms. *Signed* Kinai of Echizen.
61. Iron, pierced and chased : egg-fruit. *Signed* Kinai of Echizen.
62. Iron, pierced and chased : various plants and insects in openwork. *Signed* Kinai of Echizen.
63. Iron, chased : a bivalve shell. *Signed* Kinai of Echizen.
64. Iron, pierced and chased : five cranes. *Signed* Kinai of Echizen.
65. Iron, encrusted with silver globules to represent toad-skin. *Signed* Toshihiro, retainer of Sakura (about 1746).
66. Shakudō, nanako : vine in gold and shakudō reliefs.
67. Iron, chased : a peony flower. *Signed* Shigetsune of Hagi, Chōshū.
68. Copper : waterweeds and shells in shakudō reliefs. *Signed* Jochiku.
69. Dark bronze : a trellis with convolvulus in silver and gilt copper.
70. Iron : damascened with flowers and foliage in gold.
71. Iron : damascened with chrysanthemum flowers in gold, silver and shakudō.
72. Copper : vine inlaid in gold and silver. End of 17th century.
73. Iron : cherry-blossoms. *Signed* GOTŌ Kiyomitsu.
74. Iron, chased : cherry-blossoms closely set over the whole surface.
75. Iron, chased : a peony flower. *Signed* Tomonori.
76. Copper : butterflies in various metals in relief. *Signed* INAMOTO Masateru.
77. Shibuichi, chased : pine and rain-storm in relief. *Signed* Kazuo : dated 1830.
78. Iron, chased : bamboo stems, with fine saw cuts between them. *Signed* Tomozuru.
79. Iron, intaglio-rilevato : peony spray. *Signed* Kinkwōdō Morichika.
80. Iron : inlaid with diaper in speculum metal. *Signed* HAZAMA.
81. Iron, chased : butterflies and peony plant. *Signed* Seiriōsai Hidetoshi.
82. Iron, chased : flowers and leaves of a sonchus. *Signed* Masanori of Hagi, Chōshū.
83. Iron, pierced and chased : branch with cherry-blossoms. *Signed* Masachika of Bushū.
84. Iron, chased : foliage. *Signed* KANEKO Jūrobei Yukinaka of Hagi, Chōshū.
85. Iron, chased : maple leaves. *Signed* Tokinao of Kōfu.
86. Sentoku : flowers in gold and silver in relief.
87. Copper, silvered : tiger in gold inlaid. *Signed* Issandō Jōi.

88. Bronze : two ear-shells and octopus in copper. *Signed* Kenzui.
89. Iron, pierced and chased : five bamboo baskets. *Signed* Masanobu of Bushū.
90. Shibuichi : a gourd plant, with leaves in various metals. *Signed* NARA Toshiharu.
91. Iron, pierced and chased : chrysanthemums. *Signed* KANDA Kishichi of Hagi, Chōshū.
92. Iron, chased : banana leaves. *Signed* Naokatsu of Hagi, Chōshū.
93. Iron, pierced and chased : a lily. *Signed* Mitsuyoshi of Kōfu.
94. Iron : three Paulownia badge pierced. *Signed* AKAO Jinzayemon-no-jō of Echizen.
95. Iron, pierced : interlaced circles. *Signed* MORIYAMA, SHŌAMI Kanemichi of Matsuyama, Yoshū, and Morikuni : *dated* 1727.
96. Iron, pierced and chased : fir tree. *Signed* ISAGAWA Masayoshi.
97. Iron, pierced and chased : six dragonflies. *Signed* AKAO Yoshitsugu and ŌMORI Hidehiko.
98. Iron, pierced and chased : two cranes. *Signed* MIŌCHIN Yoshihisa of Echizen.
99. Iron, etched : repetitions of a mon and arabesques in relief.
100. Iron, chased : lotus leaves. *Signed* SURUGA of Inshū.
101. Iron, pierced and chased : bamboos. *Signed* Tokinao of Kōfu.
102. Iron, chased : chrysanthemum flowers. *Signed* ISAGAWA, seal Masayoshi.
103. Iron, pierced and chased : three peony flowers with arabesques. *Signed* KANDA Shigeuji of Hagi, Chōshū.
104. Iron, pierced and chased : chrysanthemum flowers and leaves, and encrustations of gold and silver. *Signed* OKADA Zenzayemon Nobumasa of Hagi, Chōshū.
105. Iron, pierced and chased : branch and flowers of mume (plum). *Signed* KAWAJI of Hagi, Chōshū.
106. Iron : flat inlays of dragonflies and nelumbium in silver, shibuichi and gold. *Signed* Norimasa.
107. Iron, chased : chrysanthemum flowers in relief. *Signed* Norisuke of Bifu : *dated* 1846.
108. Iron, pierced and chased : peony flowers and leaves. *Signed* INOUE Kiyotaka of Chōshū.
109. Iron, pierced and chased ; ginkgo leaves. *Signed* Masakata of Bushū.
110. Iron, pierced : foliage and flowers in yellow and green gold, and in silver.
111. Iron, pierced and chased : five crowns of *Cycas revoluta*. *Signed* Hōriudō Katsushige.
112. Iron, pierced and chased : three egg fruits. *Signed* Masayoshi of Bushū.

Lent by Mr. A. H. Church.

2 COLLECTION OF NINE ARROW-HEADS (*Yajiri*).

Lent by Mr. Wm. C. Alexander and Mr. A. H. Church.

3 COLLECTION OF TWENTY-FIVE* TSUBA.*Lent by Mr. G. Salting.***4 COLLECTION OF FIFTEEN TSUBA.**

1. Shibuichi: a dragon in slight relief. *Signed* Gankōsai Kwōro.
2. Shakudō: a dragon in gold inlaid. *Signed* Yasuchika.
3. Sentoku: on a grained ground, five geese in shakudō. *Signed* Mitsuhiro.
4. Iron: a crane on a snow-laden fir. *Signed* Chikusai of Heian.
5. Iron: a dragon in relief. *Signed* SHIBA Hōgen Takechika.
6. Copper: on a grained ground, ten tadpoles in shakudō on a silver stream. *Signed* ISHIGURO Masatsune.
7. Shakudō: Hydrangea of silver in relief. *Signed* Riumeishi Kazuhide.
8. Shakudō and copper in fifteen layers, deeply cut in imitation of guri lac.
9. Shakudō: pierced with fret.
10. Shakudō: cranes and fir branch in relief. *Signed* Nagatsune.
11. Iron: in the form of character Tai-riki (great strength). *Signed* Yoshitsugu; *dated* 1861.
12. Shibuichi and gold: eight sennin and two dragons. *Signed* IWAMOTO Konkwan.
13. Copper lacquered: bamboos in storm on one side, and Kaminari in the clouds on the other. Designed by MINAMI. *Signed* Yoshitsura.
14. Iron: in form of helmet of twenty-four rivetted strips. *Signed* MIŌCHIN Munetaka.
15. Shakudō: grained ground, typhoon dragon and clouds. *Signed* Noritada.

*Lent by Mr. H. S. Trower.***5 COLLECTION OF SEVENTEEN TSUBA.**

1. Silver: dragon in champlé enamel.
2. Iron: encrusted with various metals. Signs of Zodiac. Rat *by* Shinzui. Ox *by* Sanekané. Tiger *by* Saneyoshi. Hare *by* Sanetsugu. Horse *by* Sancharu (Shinji). Goat *by* Shinjō. Dog *by* Sancharu (Shinshun). Cock *by* Saneki. The other signs bear the *kakihan* of other artists.
- †3. Mokume: *by* ITŌ Masayoshi.
4. Silver, copper and shakudō in layers, grooved in imitation of guri lacquer.
5. Iron, lacquered: Jurōjin under a pine tree in gold and colours. *Signed* KAJIKAWA Takafusa.
6. Copper: dragon in flat gold inlay, cloisonné enamel clouds. *Signed* UMETADA.
7. Silver, pierced and chased: two carp. *Seal* of Katsuyoshi.

* Twelve of these are placed near the bottom of the Case, and one in Case III., 5—6.

Seventeen of Mr. Salting's tsuba are *signed*: (1 and 2) Kinai; (3) Iwamoto Konkwan; (4) Tadanaga; (6) Shōami of Odawara; (7) Riōun Seiju; (8) Nagatsune; (9) Yoshitsugu; (12) Washida Kwōchū; (13) Yoshiaki; (16) Umetada; (17) Nara; (18) Zuiriuken Hidetomo; (20) Hidenao, Hōzui, Sōkwan, and Toshihide; (21) Masakata; (22) Kanesada, Izumi no Kami; (23) Genshōsai Masaharu.

† This piece is in Case III., 5—11.

8. Silver: inlays and reliefs of other metals, an Oni in iron. *Signed* Yoshitsugu.
- †9. Shibuichi and shakudō in fifteen layers, grooved in imitation of guri lacquers. *Signed* TAKAHASHI Tomotsugu.
10. Iron: encrusted with discs of cloisonné enamel. *Signed* HOSODA Naomitsu.
11. Iron: watered. *Signed* MIŌCHIN KI no Munemasa.
12. Shibuichi: diaper of champlevé enamel. *Signed* GOTŌ Mitsutoshi.
13. Iron: dragons and tendrils in open-work.
14. Iron: pierced work, a Chinese vessel.
15. Iron: butterflies in enamel. *Signed* Masatsune of Musashi.
16. Lacquered metal: a dragon in black, waves in red.
17. Iron: Buddha and the sixteen Rakan in various metals in high relief.

Lent by Mr. M. Tomkinson.

6 COLLECTION OF FIFTY-FOUR TSUBA.

1. Silver, lacquered: Oniwaka-maru killing the great carp. *Signed* Hideaki.
2. Bronze, lacquered: crab and weeds in gold lacquer.
3. Wood, lacquered: *Tsuishu*—carved red lacquer; sage and boy.
4. Iron, lacquered black: Fuji-san and the dragon, inlaid in haliotis or trochus shell.
5. Leather, lacquered: a beetle. *Signed* Zeshin.
6. Tortoiseshell, lacquered: Mōsō and the bamboo shoots in gold lacquer.
7. Wood, covered with leather and lacquered: cranes flying, gold on black.
8. Iron, covered with leather and lacquered: dragon in gold lacquer. By Sadashige.
9. Sentoku, champlevé enamel: kara-shishi and peonies.
10. Bronze, champlevé enamel: butterflies, &c., in enamels and gold. *Signed* HARADA Tōkōsai.
11. Iron, inlaid with speculum metal: *daikon* leaf. *Signed* Masashige of Kameyama in Ise; he was related to HIRATA Dōnin. End of 17th century.
12. Sentoku, cloisonné enamel: conventional flowers and diapers on turquoise ground.
13. Silver, cloisonné enamel: snow crystals. "Made for the lord Daishōji in 1828." *Signed* HIRATA Shunkwan.
14. Iron, cloisonné enamel: Nelumbium bud and seed.
15. Shakudō nanako: the Takara-mono (precious things) in cloisonné enamel. *Signed* Kunihiro.
16. Iron, enamelled: discs and gold filigree. *Signed* HIRATA Harunari, on an iron guard, *signed* by MIŌCHIN Munesada.
17. Shakudō grained on one side, shibuichi on reverse: fan mounts in cloisonné enamel.

† This piece is in Case III., 5—12.

18. Sentoku : Persimmons in high relief in enamel.
19. Iron : Loquats in coloured stones. *Signed* Natsuo.
20. Shakudō : enamelled and damascened clouds. *Signed* AKASAKA Tadatoki.
21. Iron : paulownia leaves pierced, and in green enamel.
22. Bronze : lespedeza engraved ; dragonfly and butterflies in enamel. *Signed* Hakuriōken Katsuoki.
23. Shakudō, nanako : nanten branch in gold, coral berries, malachite rock. *Signed* HORIYE Okinari.
24. Sentoku : fish in red copper, Haliotis in ivory. *Signed* Tsunenobu. On reverse, basket engraved, loquats in gold. *Signed* YAMADA Morinobu.
25. Red copper : demon sheltering behind a hat against the exorcism of beans at the new year. *Signed* FURUKAWA Genchin.
26. Bronze : a crane. *Signed* Haruaki Hōgen.
- *27. Various associated metals. *Signed* Shunsui.
- *28. Imitation of guri lacquer.
29. Mokume imitating Tagayasan wood from China : a hare in shakudō, and a plant with gold berries. *Signed* SHŌAMI Morikuni.
30. Copper, gilt, with diaper in shakudō, imitating carved black lacquer.
31. Sentoku : carp in shibuichi and waterfall. *Signed* IWAMOTO Konkwan.
32. Iron : pine trunk with gold creepers, ants in shakudō. *Signed* ŌMORI Teruhide.
33. Shakudō : waves, with fishes in various metals. *Signed* ŌMORI Teruhide, dated 1777.
34. Iron and shibuichi : Wind-god (Fūten) with silver bag. *Signed* Hōkiō Kiyoshige, dated 1868.
35. Shakudō : flat inlays of flowers in various metals. *Signed* ISOBE Kazuhide.
36. Sentoku : Hōwō, Paulownia, &c., flat inlays of various metals. *Signed* Kunimasa of Buyō.
37. Iron : dragonflies in intaglio. *Signed* UMETADA. 17th century.
38. Shibuichi, nanako : procession to mountain temple. *Signed* UYEMURA Masumoto.
39. Iron : a serpent of copper round piece of decayed wood, attacking a silver frog. *Signed* Michinaga.
40. Red copper : Yebisu, with a tai fish, the rod forming outline of guard. *Signed* Bijū.
41. Iron : the "Hour of the Ox." *Signed* Tsuneyo.
42. Shibuichi : Taira no Tadamori and the priest in the rain. *Signed* Seiriōken Shōju.

* These pieces are in Case III., 5—5 and 15.

43. Sentoku : bears in shakudō ; winter. *Signed* Yoshimori.
44. Iron : basket work, pierced in two directions.
45. Iron : a triton and shield of arms. *Signed* TSUJI Gwanriu of Nagasaki.
46. Iron, pierced : a dragon. *Signed* HITOTSUYANAGI Tomoyoshi.
47. Shibuichi : silver eagle and two monkeys. *Signed* HITOTSUYANAGI Tomotoshi.
48. Iron : peonies, ground of Gyōbu work. *Signed* UMETADA Narimasa.
49. Iron : a cock in high relief fighting his reflection in a mirror ; flat inlays of various metals. *Signed* Jukokusai ISHIGURO Masatsune (1760-1828).
50. Sentoku and red copper : a carp, irises. *Signed* YANAGAWA Mitsuaki.
51. Iron and red copper : Mandarin duck in various metals. *Signed* KIKUOKA Yukinobu.
52. Silver, pierced and chased : a serpent. *Signed* Tomonobu.
53. Shakudō, nanako : sakura flowers.
54. Shibuichi, border of damascened iron : monkey, crab and persimmons in relief ; various metals.

Lent by Mr. E. Gilbertson.

7 COLLECTION OF SIX* TSUBA.

Lent by Mr. A. H. Church.

8 COLLECTION OF SEVEN ARROW HEADS (*Yajiri*).

Lent by Mr. A. H. Church.

Case II.

1 COLLECTION OF SIX KOZUKA. Examples of cloisonné enamel.

Lent by Mr. E. Gilbertson.

2 COLLECTION OF FOURTEEN KOZUKA. Designs of fish in relief in various metals.

Lent by Colonel R. Goff.

3 COLLECTION OF SIX KOZUKA. Examples of cloisonné enamel.

Lent by Mr. E. Gilbertson.

4 COLLECTION OF NINE KOZUKA. Chased, and with reliefs of various metals.

Lent by Mr. Wm. C. Alexander.

5 COLLECTION OF TEN KOZUKA. Chased, and with reliefs of various metals.

Lent by Mr. E. Gilbertson.

* Four of these are *signed*: (1) Kazumitsu ; (2) Tomohisa ; (5) Shōami Masanori ; (6) Tatsutoshi.

- 6** COLLECTION OF SEVENTEEN MENUKI AND ONE OJIMÉ. In red copper, silver, gold and shakudō.
Lent by Mr. M. B. Huish.
- 7** COLLECTION OF SIXTEEN KOZUKA. In various metals, chased, inlaid, and with reliefs.
Lent by Mr. H. S. Trower.
- 8** COLLECTION OF FORTY-FIVE KOZUKA. In various metals, chased, inlaid, encrusted, damascened and enamelled.
Lent by Mr. H. S. Trower and Mr. E. Gilbertson.
- 9** COLLECTION OF FOURTEEN* TSUBA. Chiefly of flat pierced work in iron; of early date. One is copper, and three are inlaid or encrusted with bronze.
Lent by Mr. A. H. Church.
- 10** COLLECTION OF FIFTEEN KOZUKA WITH BLADES. In various metals, decorated in relief.
Lent by Mr. Wm. C. Alexander.
- 10a** TWO KŌGAI OF SHAKUDŌ AND SHIBUICHI. Chased and encrusted.
Lent by Mr. H. S. Trower.
- 11** COLLECTION OF THIRTY-TWO FUCHI-KASHIRA.
1. Sentoku, pierced: monkeys. *Signed* Mitsuhiro of Yagami, Hishū.
 2. Red copper, nanako: bats in shakudō and gold. *Signed* Hidemitsu.
 3. Shakudō, nanako: two temple musicians. *Signed* Natsuo.
 4. Shakudō, nanako: maple leaves and plum blossoms. *Signed* Gekkindō Masatatsu.
 5. Shakudō, nanako: birds on willow. *Signed* KAWA Hideoki.
 6. Red copper, shakudō rim: flight of crows in shakudō. *Signed* Nagatoshi.
 7. Various metals: head of Tengu king; tree with straw rope and gohei. *Signed* Bunsendō Atsuoki.
 8. Shakudō, nanako: a niwō; a shrine inscribed Riō-daishi. *Signed* Kōsensai KATSURA Munechika.
 9. Copper, nanako: a crane; plum blossom. *Signed* GOTŌ Mitsutada.
 10. Copper: the head of a giant. *Signed* Masayoshi.
 11. Sentoku: dragons and rope. *Signed* YAMAO.
 12. Shakudō: dragonfly and sprays of magnolia blossom. *Signed* Masaharu.
 13. Sentoku, nanako: ears of rice in shakudō. *Signed* TAIZAN Motoaki.
 14. Copper: warriors in flat inlays. *Signed* Shummei Hōgen.
 15. Sentoku: cranes, clouds, and landscape. *Signed* ŌMORI Teruhide.
 16. Shibuichi: Chinese general, attendant, and old horse. *Signed* TSUCHIYA Takechika.

* One of these is *signed*: (14) Masanaga.

17. Shakudō and copper: symbols and scrolls in translucent enamels.
Signed HIRATA Haruyuki.
 18. Copper: fret pattern and kiri badge damascened in gold.
 19. Silver: maple leaves and cherry blossoms. *Signed* FUJII Yoshikazu.
 20. Shakudō, nanako: banana leaves in gold, shakudō and silver.
Signed KUWAMURA Genzayemon Katsuhisa.
 21. Shibuichi: chrysanthemums in relief, gold dewdrops. *Signed* Tomoyuki.
 22. Red copper, grained: lilies in silver.
 23. Silver: dragon's head in clouds. *Signed* Kwansai.
 24. Shibuichi: head of a giant; on the fuchi, a warrior balanced on giant's finger. *Signed* Shōzui (at the age of 73).
 25. Shibuichi: three birds in various metals. *Signed* ŌMORI Teruhide.
 26. Iron: boats and figures in gold relief. *Signed* Jōshinsai Kiyonori.
 27. Shibuichi: Kusunoki Masashige, and his son with roll. *Signed* Sessai Toshimasa.
 28. Shibuichi: groups of Karashishi in bold relief. *Signed* ŌMORI Hidetomo.
 29. Shibuichi: two Rakan. *Signed* KAMIYAMA Munemichi.
 30. Shakudō, nanako: clouds and waves. *Signed* GOTŌ Ichijō.
 31. Olive bronze: dragons in low relief. *Signed* Rinsendō.
 32. Shakudō, grained surface: plum blossoms in silver and gold relief.
Lent by Mr. H. S. Trower.
- 12** COLLECTION OF FORTY-FOUR KOZUKA. In various metals, chased, inlaid, and with reliefs in metal.
Lent by Mr. E. Gilbertson and Mr. H. S. Trower.
- 13** COLLECTION OF FOURTEEN* TSUBA. Two are of flat pierced work in iron, of early date; one has flat inlays; one is encrusted with bronze wires; one is of sentoku with persimmons in relief; one is watered iron; the others are variously pierced, chased, &c.
Lent by Mr. A. H. Church.

Case III.

1 COLLECTION OF FIFTY TSUBA.

1. Iron, chased: a dragon and waves in relief, encrusted with silver and gold.
2. Iron, chased and pierced: gourd-vine in relief, encrusted with silver and gold.
3. Iron, chased: a mythical animal and a stand. *Signed* UMETADA.

* Seven of these are *signed*: (5) Akasaka Tadatoki; (7) Kiyofusa; (10) Moritoshi; (11) Masachika; (12) Sugiyama Atsushige; (13) Nakai Zensuke Tomotsune; (14) Takahashi Masatsugu.

4. Iron, chased and pierced : dragons and open-work arabesques.
5. Iron, chased : dragons in relief on powdered gold ground.
6. Iron, pierced : a swan in outline (an Akasaka guard).
7. Iron, pierced and chased : plaited basket of bamboo.
8. Iron, pierced : a horse in outline. *Signed* HASHIMOTO Masatoki.
9. Iron, pierced : conventional ornaments in enamel (HIRATA school).
10. Iron : cherry blossoms in enamel and pierced work (HIRATA school).
- 10*. Iron : foliage of copper, bronze and silver, flat inlay.
11. Iron : foliage inlaid in silver and bronze.
12. Iron, pierced and chased : three masks. *Signed* Kinai of Echizen.
13. Iron : encrusted with horses in gold of two colours.
14. Iron, pierced : encrusted with arabesques in gold. *Signed* SHŌAMI Dennai, of Akita, in Dewa.
15. Iron, chased : with bronze tiger in relief, the moon and clouds.
16. Iron : encrusted with coral, gold and green enamel ; a camellia tree.
17. Iron, shakudō rim : a centipede.
18. Iron, pierced and chased : cherry tree in flower. *Signed* SUNAGAWA Masayoshi.
19. Iron, pierced and chased : three chrysanthemum flowers with foliage. *Signed* Kinai of Echizen, aged 73.
20. Iron, pierced and chased : two dragonflies.
21. Iron, chased : an eagle and a monkey. *Signed* KAWAJI Tomomichi of Hagi, Chōshū.
22. Iron, chased : a fisherman, lake and mountains. *Signed* NAKAI Tomonobu.
23. Iron, chased and pierced : a tiger striped with gold. *Signed* Ikkin after the design of Masayoshi.
24. Iron, chased : a dragonfly and grass. *Signed* Hōyen Kazutomo.
25. Iron : cobweb in silver with leaves, pine on reverse. *Signed* Seiriusai Shūju.
26. Iron : cherry blossoms in silver, gold moon. *Signed* Ichigiōsai.
27. Sentoku : flat inlays of hydrangea flowers in shakudō.
28. Sentoku : flat inlays of a vine in shakudō.
29. Sentoku : flat inlay of an arabesque in shakudō.
30. Sentoku : a toad in iron in relief. *Signed* Sempōsai.
31. Sentoku : a carp in relief.
32. Sentoku : shells in relief of various metals. *Signed* Otowa, KIKUGAWA Nampo Hisahide.
33. Sentoku : silver egrets in relief. *Signed* MIKAMI Yoshihide.
- 33*. Sentoku : silver egrets, water-lilies and leaves in shakudō and gold in relief. *Signed* Yasuchika.
34. Mokume of copper and shakudō, pierced and chased with shakudō rim : design of millet. *Signed* SHŌAMI Morikuni of Matsuyama, Iy.

35. Red copper: an octopus in shakudō relief. *Signed* Jochiku.
36. Silver: conventional waves. *Signed* Yoshihisa.
37. Silver: monkeys in shibuichi and red copper. *Signed* AZUMA Masutsune and Teruhide; monkeys only by the latter.
38. Silver: cherry blossoms on a ground scattered with snow crystals. *Signed* Kiyoteru.
39. Shibuichi: a flight of chidori. *Signed* Hirochika.
40. Shibuichi: pierced and chased; a crowd of boars. *Signed* Mitsuhiro of Yakami, Hishū.
41. Shibuichi, iron rim: a toad in shakudō outline. *Signed* Jusō Hōgen, TAKAHASHI Toshitsugu, aged 67, and *dated* 1870.
42. Shakudō in imitation of serpent skin, with paulownia mon in gold. *Seal* Chika.
43. Shakudō: four Nō masks in relief in various metals. *Signed* Toshiyoshi.
44. Shakudō: five rats in different metals.
45. Shakudō: chrysanthemum designs.
46. Shakudō: an egret in silver. *Signed* Isshō NAKAGAWA Katsuzane.
47. Shakudō: a landscape encrusted with various metals. *Signed* SOMEYA Tomonobu.
48. Shakudō: encrusted with bamboo, plum, chrysanthemum and iris in gold, silver and shakudō. *Signed* GOTŌ Ichijō.

Lent by Mr. S. Bing, Paris.

2 COLLECTION OF TWENTY-EIGHT TSUBA.

1. Sentoku: insects in bronze. *Signed* GOTŌ Mitsuhiro.
2. Sentoku: lobster in relief. *Signed* Kazusada.
3. Iron, chased and pierced: lobster. *Signed* Munenori.
4. Bronze: butterflies in various metals. *Signed* Shummei Hōgen, *dated* 1843.
5. Red copper: cherry blossoms and stream. *Signed* YOSHIOKA Terutsugu.
6. Iron, chased: two carp. *Signed* Seiriuken Eiju.
7. Iron: vases of flowers and monkeys inlaid. *Signed* Nagayoshi.
8. Iron: vases of flowers inlaid. *Signed* Nagayoshi.
9. Iron: vine and monkeys inlaid. *Signed* Toshiharu of Yedo.
10. Iron, chased: gourds, flowers and leaves. *Signed* Yūōsai.
11. Iron, chased: a serpent. *Signed* Nobuiye.
12. Shibuichi: Bodhi Dharma. *Signed* Shōjō Temmin.
13. Shibuichi: cock and hen, leaves in enamel. *Signed* YAMAMOTO Riurinsai Tomoyasu.
14. Iron, pierced and chased: bean-pods.
15. Iron: enamel (HIRATA school).
16. Shakudō: gold inlay.
17. Iron, chased in open-work arabesque (*Sukibori style*).

18. Iron : contour of a dove. *Signed* KI no Munemasa.
19. Shakudō : scattered cherry blossoms.
20. Bronze gilt : turquoise enamel border, dragons.
21. Iron, chased : street scene, ox-carts, horsemen, &c.
22. Sentoku, chased : two mythical animals.
23. Iron, chased : a rabbit.
24. Sentoku : peonies and rabbit in the grass. *Signed* Yasuchika.
25. Iron : tree in shakudō.
26. Iron : encrusted with drops of silver.
27. Iron, watered. *Signed* MIŌCHIN KI no Yoshishige.
28. Iron : two personages with an animal. *Signed* Tetsugendō Shōraku.

Lent by Mr. E. L. Montefiore, Paris.

3 COLLECTION OF ONE HUNDRED AND TWENTY-NINE SLIDERS (*Ojimé*).

These were used chiefly to make taut the cord of the Inrō, and so to draw its several parts together. The Ojime shown are of various metals—gold, silver, copper, shibuichi, shakudō, bronze, iron, and pewter. They are decorated by many different processes and with many different materials, and afford admirable examples of skill and felicity of treatment. Some of the damascened iron Ojime are by Komai. Amongst the signatures comprised in this series will be found those of Kazuyuki, Masaharu, Masakazu, Nagayoshi, Nobukiyo, Sanehiko, and Toshinaga. A few of the specimens belong to the 17th century, but the great majority to the 18th and early part of the 19th.

Lent by Mr. A. H. Church.

4 COLLECTION OF NINE METAL NETSUKÉ.

Lent by Mr. H. S. Trower.

5 COLLECTION OF FIFTEEN SPECIMENS ILLUSTRATIVE OF PATINATED, ETCHED, AND ASSOCIATED METALS.

1. Tsuba in mottled shakudō and red copper.
2. Hikite in red copper.
3. Hikite in olive bronze.
4. Hikite in red copper.
5. Tsuba in mottled metals—mizu-nagashi.
6. Tsuba in shakudō.
7. Tsuba showing patina of magnetic oxide of iron.
8. Tsuba showing etched and watered iron.
9. Tsuba of fifteen alternate layers of silver and red copper, pierced obliquely.
10. Tsuba with etched bronze ground.
11. Tsuba imitating Guri lacquer in layers of shakudō and red copper.

12. Tsuba imitating Guri lacquer in layers of shakudō and shibuichi.
13. Tsuba of mottled and plaited metals—mizu-nagashi.
14. Tsuba with mosaic work of inlaid metals.
15. Tsuba imitating Guri lacquer.

Lent by Messrs. Gilbertson, Salting, Tomkinson and Church.

Case IV.

Bronze, Iron and Copper Vessels and Ornaments.

- 1 BOWL. Octagonal, on four feet. Bronze casting. Basket work, with scattered insects and snails in relief. *Seals*, "Seimin iru," and "Ki-ō." Cast by Seimin.

Lent by Mr. G. Salting.

- 2 HANA-IKÉ. Bronze casting. Dragon, with tama in clouds. *Seal*, "Toün iru." Cast by Toün.

Lent by Mr. G. Salting.

- 3 HANA-IKÉ. Bronze casting. Stand of three tortoises and waves. *Seal*, "Seimin iru." Cast by Seimin.

Lent by Mr. Stuart Samuel.

- 4 HANA-IKÉ. Bronze casting. Diaper of fir needles, shippō design. *Signed* Ikkwan Toün.

Lent by Mr. Stuart Samuel.

- 5 HANA-IKÉ. Flower vase. Bronze (karakane) casting. Lower surface of bowl in imitation of the grain of stone (ishime). Support, a dragon. *Signed* Gidō.

Lent by Mr. Stuart Samuel.

- 6 YAKWAN, or kettle and heater. Bronze etched. Lespedeza, chrysanthemum, platycodon, &c., in low relief.

Lent by Mr. Wm. C. Alexander.

- 7 TABAKO-IRÉ. Iron, wrought. Kettle turning into a badger. *Signed* IWAI Hōsaku.
Lent by Mr. Wm. C. Alexander.
- 8 TABAKO-IRÉ. Iron, wrought. Kettle turning into a badger. *Signed* MIŌCHIN
Munesuke.
Lent by Mr. Wm. C. Alexander.
- 9 KŌRO. Iron, cast and wrought. A crab. *Signed* MIŌCHIN Muneyoshi.
Lent by Mr. E. L. Montefiore.
- 10 BOWL, with cover in form of helmet. Iron, wrought. *Signed* MIŌCHIN Nobuiye.
Lent by Mr. Wm. C. Alexander.
- 11 TABAKO-IRÉ. Iron, wrought. A toad.
Lent by Mr. Wm. C. Alexander.
- 12 OKIMONO. Bronze casting. A dragon.
Lent by Mr. E. L. Montefiore.
- 13 OKIMONO. Iron, wrought. A cock, with feathers separately worked. *Signed*
MIŌCHIN Munefusa.
Lent by Mr. Stuart Samuel.
- 14 OKIMONO. Iron, wrought and cast. A crayfish (Ise-ebi), *Palinurus Burgeri*.
Lent by Sir Charles Robinson.
- 15 KŌRO. Bronze casting. Dragon holding a crystal ball (tama).
Lent by the Hon. W. F. B. Massey-Mainwaring.
- 16 VASE. Iron. Gold and silver dragon in high relief, neck with diapers of gold
and silver inlays and plaques of enamel. *Signed* Ittōsai KANEYASU Masatoshi.
Lent by Mr. M. Tomkinson.
- 17 OKIMONO. Bronze casting. A mermaid.
Lent by Mr. Wm. Anderson.
- 18 OKIMONO. Iron, cast and wrought. A crab.
Lent by Mr. Wm. C. Alexander.

- 19 CHŌSHI. Vessel for warming sake. Iron casting. Characters for "happiness" and "longevity," in relief.

Lent by Mr. R. Phené Spiers.

- 20 OKIMONO. Iron, partly wrought and partly cast. A peacock: the tail may be raised, and is then supported by a spring.

Lent by Mr. H. S. Trower.

- 21 SHURO, or portable hand-warmer. Copper, pierced cover.

Lent by Mr. T. W. Cutler.

- 22 YA-KWAN. Vessel for heating water. Iron casting, with patches of bronze in imitation of gold. The felicitous combinations of pine, bamboo and plum (shō-chiku-bai), and crane and tortoise (tsuru-kame), in relief.

Lent by Mr. Stuart Samuel.

- 23 KŌRO, in the form of a flying goose.

Lent by Colonel Goff.

- 24 TESSEN. War fan. The outer ribs (oya-bone) of iron, inlaid with silver (hira-zōgan). Chrysanthemum and paulownia badges, with diapers and arabesques. The front of the fan bears a representation of the rising sun (hi-no-maru), and the back of the moon (tsuki-no-maru), both on a black ground.

Lent by Mr. Edward Dillon.

- 25 SMALL FAN-SHAPED BOX. Iron, with silver edges, inlaid in silver (hira-zōgan). Cherry flowers floating down a stream. Handle of box, a cherry-bud in silver.

Lent by Mr. J. M. Swan.

- 26 HANA-IKÉ. Flower vase in the form of a basket. Bronze (karakane), with black patina.

Lent by Mr. F. Yeats Edwards.

- 27 TE-SHOKU. A hand candlestick. Iron inlaid with silver (hira-zōgan). Peony flowers and foliage arabesques.

Lent by Mr. R. Phené Spiers.

- 28** OKIMONO. Ornament in the form of a crab. Wrought iron, with eyes of sentoku. The claws, &c., with moveable articulations. *Signed* Hōkoku.

Lent by Mr. M. Tomkinson.

- 29** HANA-IKÉ. Flower vase, one of a pair. Bronze (sentoku, with patina to imitate the dark brown bronze karakane). With copper, silver and shakudō inlays. Birds, reeds and moon. *Signed* (see Case VI., No. 34).

Lent by Mr. J. M. Swan.

- 30** HI-BACHI. Brazier. Hammered copper. Encrusted with chrysanthemum and paulownia (kiku and kiri) badges and chrysanthemum flowers in copper and sentoku in repoussé work (uchi-age). Cover, pierced and encrusted with the same decorations.

Lent by Mr. Wm. C. Alexander.

- 31** OKIMONO. Bronze (karakane) casting. In the form of an octopus humorously represented holding a fan and performing a dance.

Lent by Mr. Stuart Samuel.

- 32** KŌRO. Incense burner, in the form of a mantis (kama-kiri). Bronze (karakane) cast and chased. *Signed* Seimin iru. Cast by Seimin.

Lent by Mr. E. L. Montefiore.

- 33** OKIMONO. Ornament, in the form of a gigantic species of prawn (Ise-ebi). *Palinurus Burgeri*. Copper. All the articulations of the legs, tail, antennæ. &c., are perfectly movable.

Lent by Mr. J. M. Swan.

- 34** BON. Tray. Silver chased and inlaid. Chrysanthemum inlaid in shakudō and shibuichi (hira-zōgan). Orchids chased and similarly inlaid. Border of tray pierced and chased. *Signed* Katsuhiro.

Lent by Mr. S. Bing.

Case V.

Bronze Vessels and Ornaments, Armour, and Swords.

- 1 FLOWER TAZZA. Bronze. Cranes and clouds in relief, on stand representing conventional waves. *Seal, Tōryōsai.** 19th century.

Lent by Colonel Goff.

- 2 & 4 CANDLESTICKS. Bronze. Open-work, with design of paulownia.

Lent by Sir Trevor Lawrence.

- 3 FLOWER TAZZA. Bronze. Decoration of bats and fungi. *Seal, Toūnsai iru.*
Cast by Toūin. Beginning of 19th century.

Lent by Mr. Stuart Samuel.

- 5 VASE. Bronze. Decoration of flowering plum branch. Above and below, diapers with small dragons.

Lent by Mr. M. Tomkinson.

- 6 VASE. Bronze. Decoration of cloud and key patterns, elephant-head handles. A Chinese date of the Ming dynasty on the neck, but probably Japanese.

Lent by Mr. W. Harding Smith.

- 7 VASE. Hammered copper (Hiroshima ware). Pattern in relief (appliqué) round neck. Key pattern engraved around body.

Lent by Mr. G. Salting.

- 8 VASE, with single ring for hanging (Kake-hana-ike.) Bottle-gourd shape, deeply fluted. Bronze, with red patina.

Lent by Mr. Stuart Samuel.

- 9 FLOWER TAZZA. Bronze. The stand decorated in high and full relief, with carp leaping among waves. *Signed, Yoshimichi (or Gidō).*

Lent by Colonel Goff.

- 10 BASIN-SHAPED HAMMERED VASE, the hammer mark showing and forming pattern. Reddish brown copper. Supported by three Chinese boys.

Lent by Mr. Alfred Cock.

* This seal, in Japanese bronzes, forms part of the casting. The letters are generally in high relief within a square frame (see No. 26 in this Case, where there is a second signature on the side).

- 11** VASE, with wide rim. Bronze, with greyish brown patina. Decoration of conventional leaves.

Lent by Mr. G. Salting.

- 12** FLOWER TAZZA. Yellow bronze (sentoku). Pine needles and small conventional birds (chidori) on a fluted ground resembling the calyx of a flower. *Inscribed* "Juryōsai Sōmin iru." Cast by Sōmin. Early 19th century.

Lent by Mr. G. Salting.

- 13** FLOWER TAZZA. Bronze, with dark patina. On the tazza, flying cranes in high relief. On the stand, freshwater tortoises among conventional waves. *Inscribed*, both on the stand and tazza, "Toūn iru." Cast by Toūn. Early 19th century.

Lent by Mr. G. Salting.

- 14** KŌRO. Bronze incense burner from the front of a Buddhist shrine. Decoration of dragons in high relief. A Chinese lion (kara-shishi) on the top. *Inscribed* "Sōmin iru." Cast by Sōmin. (Similar to Case VII., No. 19.)

Lent by Mr. F. Yeats Edwards.

- 15** SHALLOW BOWL, with handle. Bronze. Dragon and clouds in relief. *Signed* Tanchōsai.

Lent by Mr. J. M. Swan.

- 16** KŌRO. Incense burner of yellow bronze (sentoku), the yellow ground only appearing in patches, in imitation of the gold in old Chinese vases. The decoration entirely of bamboo leaves and stems. A Chinese date of the Ming dynasty on the base, but a Japanese casting.

Lent by Mr. W. Gowland.

- 17** FLOWER TAZZA on stand. Pale bronze; in imitation of basket work, with a trailing convolvulus. The legs to imitate twigs of wood, up which snails are crawling. *Inscribed* "Toūn iru." Cast by Toūn.

Lent by Mr. G. Salting.

- 18** KŌRO. Incense burner. Bronze. In the form of a peacock, with tail feathers displayed.

Lent by

- 19** BOWL. Bronze, with dark patina, to imitate a wicker-work basket, standing on three branches of bamboo. *Signed* Yoshimichi (or Gidō).

Lent by Mr. H. J. Pfungst.

- 20 KŌRO. Large incense burner. Yellow bronze casting, hammered and chased on surface; in the form of a carp, supported by its fins.

Lent by Mr. F. Yeats Edwards.

- 21 OKIMONO. Ornament of bronze. A squirrel and grapes, on a diapered stand.

Lent by Mr. F. Yeats Edwards.

- 22 PRICKET CANDLESTICK. Bronze casting, conventionally representing a boat with mast, ropes, and dragon prow; a man with Korean hat steering.

Lent by Mr. Stuart Samuel.

- 23 SPHERICAL BOWL. Bronze. Decoration of carp, in high relief, darting through the water, with other small fish (medaka), and water weeds. The legs to represent decayed sticks of wood, covered with the same weeds. Signed Joün, with monogram (*kakihan*). 19th century.

Lent by Mr. J. M. Swan.

- 24 BOWL, used in a lady's toilette. Copper gilt and engraved with flowing designs of peonies, with the Tokugawa badge. Lacquered inside.

Lent by Mr. W. Harding Smith.

- 25 LONG NECKED VASE. Bronze, with rich patina of various shades. Illegible Chinese characters on base.

Lent by Mr. M. Tomkinson.

- 26 FLOWER VASE. Basin shaped. Bronze. Decoration, dragons, hornets and conventional clouds, in relief. On a plum blossom in relief on the base, the inscription "Seimin iru." Cast by Seimin, and on the side, "Design of Bunchō."

Lent by Mr. G. Salting.

- 27 OKIMONO. Bronze casting, in the form of a gold fish (kin-gyo). The eyes of gold and shakudō inlay. Signed Joün (in incised characters).

Lent by Mr. F. A. Satow.

- 28 FLOWER TAZZA. Grey bronze, resembling the alloy used for mirrors. The tazza calyx shaped, with small medallions containing various animals, on a stand to imitate twigs of wood tied together. Inscribed Toünsai. Early 19th century.

Lent by Mr. G. Salting.

- 29 VASE. Bronze, with black patina in the shape of a silk treasure-bag, with cord and tassel, supported by three Chinese boys.

Lent by Mr. H. J. Pfungst.

Armour and Swords.

- 30 KOTÉ.*** Brassart and avant bras, terminating in gauntlet (tetsugai). Chain mail over silk brocade, with iron plates working on hinges in the fore-arm. The gauntlet of iron repoussé to imitate a lion's face.

Lent by Mr. Wm. C. Alexander.

- 31 GUARD FOR FORE-ARM**, used by archers (?). Wood, covered with black lacquer and polished fish-skin. Design of sparrows flying behind a bamboo trellis.

Lent by Sir Charles Robinson.

- 32 MEMPŌ.** Vizor-shaped mask, the form called shiwa-zura (wrinkled face). Thin hammered iron, of two parts, moving on hinges, the inside lacquered red. Beneath the chin, a metal tube for outlet of perspiration. Below the chin hangs a gorgette (yodaré-kaké) of two plates of lacquered iron, with cords of coloured silk (odoshi-ge). *Signed* under chin, MIŌCHIN Shikibu KI no Muneaki. MIŌCHIN Muneaki, commonly called Shikibu, lived in Yedo 1673-1740.

Lent by Mr. Wm. C. Alexander.

- 33 KABUTO.** Pot-helmet or chapel-de-fer. The wrought-iron skull, with remains of lacquer, of simple conical form (dzu-nari), built up of eighteen ribs converging at the top, each with nine rivets (hoshi). In the centre of the crown, a large gilt-brass socket, called hachiman-za, the outer rim (kiku-za) decorated with chrysanthemums; this part was sacred to the God of War. Behind this a ring with tassel, to which the kasa-jirushi, a flag with owner's badge, was attached.

To the back of the helmet is attached the top plate of the couvre-nuque (shikoro) to which the two lower plates are attached by silk tassels, these plates are of iron, lacquered black; they are decorated with silk odoshi-ge, and gilt brass ornaments of chrysanthemum flowers and butterflies. On either side of helmet, wing-piece (fuki-gayeshi), with the Tokugawa badge in gilt brass.

In the position of the crest, a frame of shakudō, the lower part (with the Tokugawa badge) called tsuno-moto, above this rises the harai-date in the shape of a Buddhist Vagra, and in these are inserted the gilt mayedate and the two wakidaté.

The mask (No. 32) was attached to this helmet. By MIŌCHIN Muneaki (1673-1740).

Lent by Mr. Wm. C. Alexander.

- 34 NOSE-PIECE FOR A HORSE.** Hammered iron, pierced with openings for nostrils. Open work at the sides to represent a butterfly.

Lent by Mr. Wm. C. Alexander.

* The Japanese and European terms used in describing the armour in this Collection have been taken, for the most part, from the Paper by Mr. Conder, in the "Transactions of the Asiatic Society of Japan," Vol. IX.

- 35 "HELMET BREAKER" (*Hachi-wari*). A long bar of carefully wrought iron, shaped somewhat like the blade of a sword but of considerable thickness, and furnished with hilt, guard and scabbard. This weapon is said to have been devised and used by Kusunoki Masashigé, a famous warrior of the 14th century. Signed SHŌJI Naokatsu.

Lent by Mr. Wm. Anderson.

- 36 SCABBARD OF SWORD. Natural rough wood, with bark, from the hollows of which a snake of silver is issuing, and winding round the scabbard. Signed HORITANI Toshimitsu. The cleat (*kurikata*) in the shape of a fungus.

Lent by Mr. E. L. Montefiore.

Armour and Swords continued at No. 49.

- 37 CYLINDRICAL BOWL OF RED COPPER. Decoration, carved in *intaglio-rilevato* on a smooth ground, which is damascened with silver; *hōwō* bird among conventional clouds. The lid with silver handle.

Lent by Mr. J. M. Swan.

- 38 VASE, in the shape of a flower-pot. Bronze covered with fine diaper decoration. In the centre of each face, dragons in high relief. Inscribed "Sōmin iru." Cast by Sōmin.

Lent by Mr. G. Salting.

- 39 KŌRO. Incense burner. Bronze, with black patina, in the form of a lion-like monster with bird-like claws (compare Case XIX., 6).

Lent by Mr. Wm. Anderson.

- 40 BOWL-SHAPED VASE FOR FLOWERS. Bronze. The body encircled by a dragon in high and full relief. Inscribed "Dai Nippon Kyōto ju Toūn iru." Cast by Toūn, a resident in Kyōto, Japan. Early 19th century.

Lent by Mr. J. M. Swan.

- 41 FLOWER-VASE. Bronze, with red and black patina, in the form of the stem of a bamboo, up which a snail in various coloured alloys is creeping. Signature, engraved on the base, Chizan.

Lent by Mr. Alfred Parsons.

- 42 CHŌSHI. Cast iron kettle for warming sake. Lid of *cloisonné* enamel, with silver knob.

Lent by Mr. Alfred Cock.

- 43 YAKWAN. Kettle, with charcoal holder. Pale-brownish bronze with elaborate floral decoration in *repoussé*. The handle of wood with silver mountings.

Lent by Mr. W. Gowland.

- 44 KŌRO. Bronze incense burner in the form of a clam shell resting on a rock.
Signed Tanchōsai.

Lent by Mr. F. Yeats Edwards.

- 45 FLOWER VASE. Bronze. In the shape of a stem of bamboo, showing the aerial roots upon which a frog is resting. *Signed Yoshimichi (or Gidō).*

Lent by Mr. F. G. Smith.

- 46 OKIMONO. Bronze, gilt in places; a falcon (iwataka) standing on a rock, one claw raised holds a young hare. *Signed MIYAO* (engraved on an inlaid plate of brass).

Lent by Mr. Constantine Ionides.

- 47 PLATE. Yellow bronze, with mottled surface, the decoration of black and dark brown; the colours produced, in part at least, by staining, though there is, apparently, in places, an incrustation of shakudō; nightingale (hototogisu) flying in front of the moon.

Lent by Mr. Wm. C. Roberts-Austen.

- 48 MIRROR. Copper-tin alloy, silvered on face. Reverse with conventional peonies in relief. The mirror is without handle, with scalloped border, and suspended by a cord from a boss on the back.

Lent by Mr. R. Phené Spiers.

Armour and Swords—Continued.

- 49 PAIR OF STIRRUPS. Iron, inlaid with brass and silver studs, inside lacquered. Figure of dragon in the limb of the buckle.

Lent by Mr. Frank Dillon.

- 50 KABUTO. Iron pot-helmet. The head-piece is tall, and furnished with a narrow brim. It resembles, and is probably adapted from, a Spanish helmet of the 16th century. Decorated with a repoussé design of conventionalised peonies.

Lent by Mr. Wm. C. Alexander.

- 51 LACQUERED SWORD STAND. Silver mounted. Decorated in gold, with landscapes on a dark wood ground. Drawers and recess in front. Late 17th century.

Lent by Colonel Goff.

- 52 LARGE SABRE (Tachi). With lacquered scabbard inlaid with mother-of-pearl. Chased and enamelled metal furniture bearing the Tokugawa badge.

Lent by Sir Henry Howorth.

- 53 DIRK (Wakizashi) in brocade case. Plain polished black lacquered scabbard. Mounts decorated with gold appliqué ornament, tsuba of shakudō.
Lent by Mr. E. L. Montefiore.
- 54 SWORD STAND. Wood lacquered, with design of peonies. 18th century.
Lent by Mr. Frank Dillon.
- 55 DIRK (Wakizashi). Hilt and scabbard lacquered, with raised designs in the style of Ritsuō. Charm in archaic characters, and long inscription praising its virtue. Dragon-headed hilt. (Compare Case X., No. 11.)
Lent by Mr. W. Harding Smith.
- 56 SABRE (Katana). With lacquered scabbard. Metal work of furniture in imitation of guri lacquer.
Lent by Mr. Marcus B. Huish.
- 57 TWO DAGGERS (Aikuchi). Black lacquer scabbards, one of them ribbed (sayagata). Silver mountings with incrustations of various metals.
Lent by Mr. G. Salting.
- 58 DAGGER. Scabbard and hilt in black lacquer with decoration of gold lacquer in relief. Metal work in shibuichi.
Lent by Colonel Goff.
- 59 DAGGER. Carved wood hilt in imitation of pine bark. Scabbard decorated with togidashi; bamboos in gold on black ground. Metal work in silver also decorated with bamboos.
Lent by Mr. Marcus B. Huish.
- 60 SHOULDER-PIECE (Sodé). Three plates of iron joined by chain mail, with iron appliqué decoration of fans, plum blossom and bamboos.
Lent by Mr. Wm. C. Alexander.
- 61 ARCHAIC SWORD. With massive wooden hilt and scabbard, carved and lacquered; in the form of a dragon with clinging lotus leaf and with a sword of antique form in his mouth. The blade is decorated with an incised dragon.
Lent by Sir Henry Howorth.
- 62 DAGGER. With heavy bronze hilt and scabbard in high relief, to represent a dragon-like fish.
Lent by Mr. W. Harding Smith.
- 63 SABRE (KATANA). With hilt, guard, and mountings of scabbard in shibuichi, encrusted with various metals, scabbard of black lacquer with designs of fishes in coloured lacquer.
Lent by Mr. Stuart Samuel.

- 64 DIRK. Scabbard lacquered in black and red togidashi; scattered cherry blossoms. Guard and kozuka cloisonné enamel.

Lent by Mr. H. S. Trower.

- 65 DIRK. With hilt and scabbard in carved wood, mountings of lacquered sentoku (yellow bronze), decorated with incised arabesques filled in with black lacquer.

Lent by Mr. A. H. Church.

- 66 SWORD STAND. Black lacquer and wood lacquer-varnished, with designs of falcon, plum blossoms in gold and silver lacquer and foil.

Lent by Mr. H. S. Trower.

- 67 DAGGER. Hilt and scabbard in black lacquer with cherry blossoms in gold. Metal appendages in silver with same design.

Lent by Colonel Goff.

- 68 DAGGER. Hilt and mounts in silver. Scabbard in black lacquer, incised to represent scattered pine needles.

Lent by Colonel Goff.

- 69 DIRK (Wakizashi). Hilt of damascened iron, scabbard partly lacquered, and partly covered with damascened iron.

Lent by Mr. W. Harding Smith.

-
- 70 CHŌSHI. Kettle for warming sake. Red bronze.

Lent by Mr. F. Yeats Edwards.

- 71 INCENSE BURNER. Red copper lid and base. Shape adapted from that of the old Dutch sugar box. Decorated with conventional designs. It is doubtful whether this is of Japanese manufacture.

Lent by Mr. Alfred Cock.

- 72 COVERED BOWL. In red copper, with repoussé medallions. Doubtful if Japanese.

Lent by Mr. Alfred Cock.

- 73 MIRROR, with handle. In lacquered case. Back decorated with raised design of bamboo and a Chinese character. These are visible in the reflection from the burnished face.

Lent by Mr. Wm. Anderson.

- 74 COVERED BOWL. Red copper with repoussé lid and incised designs on bowl. Doubtful if Japanese.

Lent by Mr. Wm. C. Alexander.

Case VI.

Damascened, intarsia, chased and incrustated work in iron, silver, bronze and copper.

The following terms are used to designate these kinds of work:—

Zōgan: A general name for inlaid work.

Hira-zōgan: Flat damascening.

Taka-zōgan: Incrustation in relief.

Nunomé-zōgan: Damascening in meshes.

Kin-kisé and Gin-kisé: Gold and silver appliqué, thin sheets affixed by pressure or friction. Azziminia work.

Hori-agé: Chasing in relief.

Uchi-agé: Embossing. Repoussé work.

- 1 HANA-IKÉ. A pair of flower vases. Damascene work (zōgan). Wrought iron inlaid with diapers. Chrysanthemums and floral badges in gold appliqué (kin-kise). Grapes in relief (taka-zōgan). Medallions in flat damascene work (hira-zōgan), relief (taka-zōgan), and gold appliqué (kin-kise), bearing landscapes and floral combinations with insects. *Signed SEKI.*

Lent by Mr. Alfred Cock.

- 2 IRON BOX. In the form of a mirror-box. Damascene work (zōgan). Diapers in silver. Wistaria, lespedeza and pinks, with a border of fruits and culinary vegetables in low relief, in gold and silver, and silver appliqué (gin-kise). *Signed Kyōto jū Komai sei (made by KOMAI in Kyōto).*

Lent by Mr. R. Phené Spiers.

- 3 GLOBULAR COVERED VASE. In the form of an incense burner. Wrought iron. Damascene work in gold and silver. Lower iron surface, granular (nanako) extending into the upper damascened part in wavy outlines. Decoration, minute diapers in gold, medallions in gold and silver, inlaid (hira-zōgan) and appliqué. The larger medallions bear views of four Buddhist temples; the smaller, flowers, geometrical patterns, and animal forms in arabesques. The phoenix, carp, crane, and a Chinese bird (onagadori). *Signed Nihon-koku Kyōto jū Komai sei (made by KOMAI in Kyōto, Japan).*

Lent by Mr. M. Tomkinson.

- 4 KŌRO. Incense burner in the form of a quail. Wrought iron. Midrib of feathers in gold appliqué. Patches of gold appliqué on the breast. Attributed to one of the MIŌCHIN family of the 18th century.

Lent by Mr. Wm. C. Alexander.

- 5 COVERED BOX. Iron, cast and wrought, chased and inlaid. A carp (koi) rising to the surface of the water, chased in relief (hori-age) in the iron. Water plants and insects inlaid in silver and two kinds of gold. The sides in diapers in silver. *Signed* Masao. *Seal* Chiku-in.

Lent by Mr. J. M. Swan.

- 6 HANA-IKÉ. A pair of vases. Wrought iron. Damascene work. Diaper ground in silver, raimon and another fret pattern in bands. One vase decorated with medallions in the shape of a fan (uchiwa), gourd, fan (ōgi) and slip of paper (tanzaku) containing landscapes, flowers and fruit in gold and silver inlaid, and appliqué. The other with medallions in the shape of a fan (ōgi), book (hon), gourd and winecup (sakazuki) containing a landscape, Arashi-yama with its cherry (sakura) trees, the flowering plum, lespedeza and reeds in similar work. *Signed* Kyōto jū Komai sei (made by KOMAI in Kyōto).

Lent by Mr. Alfred Cock.

- 7 MAMORI-BUKURO, with toggle. A bag worn by children in which charms are kept. Silver and shakudō. The bag is woven in strips of silver and shakudō in diapers, in imitation of a silk fabric. The toggle is of the same metals inlaid.

Lent by Mr. Marcus B. Huish.

- 8 KŌRO. Incense burner. Wrought iron. Damascene work. Ground, diapers and arabesques in gold and silver. Butterflies and medallions in gold and silver inlaid and appliqué. A distant view of Fuji-yama and a sea scene with junk in the foreground. Floral medallions and insects on the cover. *Signed* MORIGUCHI.

Lent by Mr. Alfred Cock.

- 9 BOX, in the form of oak leaves (kashiwa) *Quercus dentata*. Wrought iron, with insects in high relief (taka-zōgan) in silver, gold, shakudō and copper. The hinges in the form of a butterfly, in copper, and the clasp, of a spider, in silver with gold inlaid.

Lent by Mr. E. L. Montefiore.

- 10 HANA-IKÉ. A pair of flower vases in the form of gourd-shaped bottles. Silver gilt, with silver cords and tassels, chased and inlaid. The phoenix (hō-ō), with sprigs of paulownia flowers and leaves. The leaves in gold and silver (kin and gin-kise); the flowers and veins of the leaves inlaid in shakudō. Signed Ichiyō, with *kakihan*

Lent by Mr. Alfred Cock.

- 11 HANA-IKÉ. A pair of flower vases in the form of gourd-shaped bottles. Bronze (karakane), with damascene work in copper, shakudō and two kinds of gold. Sparrows and rice. Fret (raimon) and scalloped bands in hira-zōgan. One vase Signed NAGANO Haruo, the other Signed Gyokkwadō Haruo, with *kakihan*.

Lent by Mr. J. M. Swan.

- 12 TSUKA. Sword hilt, with mounts (kashira and fuchi). The sides in yellow bronze (sentoku), repoussé work (uchi-age) and chased. Bust of Bodhi Dharma (Daruma). Edges, wood in imitation of bamboo. Kashira, repoussé, chased and gold and silver inlaid. Head of Bodhi Dharma. Fuchi, yellow bronze. Waterfall and bamboo, in silver and gold, inlaid and chased. Sides Signed Shōzui, edges Signed Hashi-ichi. 18th century.

Lent by Mr. Wm. C. Alexander.

- 13 KISÉRU. Tobacco pipe, with bowl and mouthpiece in silver, chased in high relief (hori-age) and gilt. The combination of pine, bamboo and plum (shō-chiku-bai). The first being indicated by pine needles and cones, with maple leaves, peonies, asters and chrysanthemums.

Lent by Mr. M. Tomkinson.

- 14 MARU-KAGAMI. Circular metal mirror. Cast by the "cire perdue" process. Pine, bamboo and plum (shō-chiku-bai) and crane and tortoise (tsuru-kame) surrounded by a wave pattern (seigai-nami).

Lent by Mr. R. Phené Spiers.

- 15 MIZU-IRÉ. Water vessel used in writing. Copper and yellow bronze (sentoku). Snowy peak of Fuji-yama, in green and white enamel, with indications of clouds in gold.

Lent by Mr. J. M. Swan.

- 15a OKIMONO. Silver chased, with gold inlaid. The sea dragon grasping the sacred gem. Waves conventionally represented.

Lent by Mr. Alfred Cock.

- 16** SMALL BOX. Shibuichi, lined with silver. Damascene work. Chrysanthemums inlaid in various kinds of gold, in silver, shibuichi, shakudō and red copper (hira-zōgan). Four of the seven gods of Happiness—Hotei, Fukurokuju, Jurōjin and Bishamon—in the above metals in high relief (taka-zōgan). *Signed* Moritoshi and Issanshi (?).

Lent by Mr. M. Tomkinson.

- 17** STILETTO. Blade in the shape of the ancient two-edged sword (ken), sheath and hilt of clouded silver, chased in relief with gold and shibuichi inlays. Two of the sixteen Rakan (Arhats). Handaka Sonja, holding up his alms-bowl from which a dragon with clouds is issuing, with Inkada Sonja looking on. Me-kugi or pin, by which the blade is fastened to the hilt, with dragon mounts in gold.

Lent by Mr. E. L. Montefiore.

- 18** KUSURI-SAJI. Spoon used for medicines by doctors. Silver chased. A dragon resembling crocodile in form. 18th century.

Lent by Mr. Wm. C. Alexander.

- 19** OKIMONO. Shibuichi, sentoku and copper. Cast and chased. A coolie endeavouring to capture the Thunder God (Rai-jin) under his summer hat. The figure of the coolie in shibuichi, with silver inlaid and chased. The hat of sentoku. The Thunder God (Rai-jin) in copper, with gold and shakudō inlays on a cloud of shibuichi. The drum bears the mitsu-tomoye badge in silver and shakudō. *Signed* Katsuyasu. Modern.

Lent by Mr. Alfred Cock.

- 20** KŌRO. Silver incense burner in the form of a kirin, one of the four supernatural animals of the Chinese. (Usually translated Unicorn, but the specimen bears two horns). The perforated cover is in the form of the carapace of a tortoise. Silver, cast and chased.

Lent by Mr. Alfred Cock.

- 21** KŌRO. Incense burner. Wrought iron, with arabesques, chased in low relief. Decorated with gold appliqué (kin-kise) cloisonné and inlaid work. The paulownia badge (go-san no kiri) in gold inlaid. Medallions representing chrysanthemums and other flowers, &c., in cloisonné. *Signed* HIRATA Haruyuki, with *kakihan*.

Lent by Mr. J. Gurney.

- 22** HANA-IKÉ. Flower vase. Bronze, inlaid with silver. Diapers and arabesques, with fret pattern (raimon) in silver, inlaid. *Signed* Sekisō.

Lent by Mr. H. J. Pfungst.

- 23** SMALL BOX. Silver, with cover of shibuichi. Cover inlaid with silver, shakudō, gold and red copper (hira-zōgan) and chased. Vine with grapes and hornet. Sides of shakudō chased to represent the bark of a tree, with convolvulus inlaid in copper and silver.

Lent by Mr. A. H. Church.

- 24** MARU-KAGAMI. Circular metal mirror. Cast by the "cire perdue" process. Pine, bamboo and plum (shō-chiku-bai), and crane and tortoise (tsuru-kame).

Lent by Mr. R. Phené Spiers.

- 25** KISÉRU. Tobacco pipe. Silver. Bamboo and moon inlaid in shakudō, copper and pale gold.

Lent by Mr. F. A. Satow.

- 26** KISÉRU. Tobacco pipe. Silver bowl and mouthpiece. Cherry tree in bloom, the flowers partly hidden by conventional clouds, chased (hori-age). A warrior writing the artist's signature on the trunk of the cherry tree; a parody on Kojima Takanori's famous warning to the Emperor Godaigo (14th century). *Signed* Ichiōken Harutomo.

Lent by Mr. H. S. Trower.

- 27** NETSUKÉ. Toggle or button for tobacco pouch. Chrysanthemum flower in silver, with calyx in gold, chased. *Signed* Masanobu, with *kakihan*.

Lent by Mr. Wm. C. Alexander.

- 28** FUTA-MONO. Covered bowl. Sentoku. Chased in low relief. Chrysanthemums. *Signed* Kudai Gōrozō tsukuru. Made by Gōrozō of the 9th generation.

Lent by Colonel Malet.

- 29** HANA-IKÉ. A pair of flower vases, silver chased. The thousand monkeys (sembiki-zaru). Chrysanthemums and arabesques with a band of the raimon fret pattern. *Signed* Chō-ōsai.

Lent by Mr. Alfred Cock.

- 30** TABAKO-IRÉ. Tobacco pouch. The clasp (kana-mono) in silver, chased in high relief (hori-age). Shakudō, red copper and gold, incrustated and inlaid. The seven Fish Spirits supporting a temple bell above the waves. The bead (ojime), silver with gold inlaid. A fox, in the guise of an old woman, contemplating a trap set for his capture, with various flowers. *Signed* Yasuhiro tsukuru (made by Yasuhiro).

Lent by Mr. M. Tomkinson.

- 31** SAIHAI. General's bâton. A tassel of lacquered paper should hang from the upper hole. Metal mounts, copper gilt (kin-mekki), and cloisonné enamel, with thin plates of gold inlaid. Badge of a daimiō of the Daté family, with floral designs and arabesques.

Lent by Mr. E. Gilbertson.

- 32** MAWARI-GŌRO. Incense burner in the form of a ball, containing the holder for the incense, supported by gimbals, so that it remains upright in whatever position the ball is rolled. Shakudō and silver, engraved, chased and pierced. Plum flowers and sprigs of pine.

Lent by Mr. Wm. C. Alexander.

- 33** SMALL METAL BOX. Sentoku. Chased and repoussé work (uchi-dashi). Leaves of the lotus (hasu).

Lent by Mr. Wm. C. Alexander.

- 34** HANA-IKÉ. Flower vase (one of a pair with Case IV., No. 29). Bronze (sentoku, with patina to imitate the dark brown bronze karakane). With copper, silver and shakudō inlays. Egrets and reeds. Moonlight. *Signed* Kyōto jū Miyabe Atsuyoshi tsukuru (made by MIYABE Atsuyoshi in Kyōto).

Lent by Mr. J. M. Swan.

- 35** KISÉRU. Tobacco pipe. Brass, coated with pewter. Encrusted with paulownia badges, dragons and conventional chrysanthemums in copper gilt.

Lent by Mr. Edward Dillon.

- 36** KISÉRU. Tobacco pipe. Metal bowl and mouthpiece. Silver chased in high relief (hori-age), encrusted (taka-zōgan) and inlaid (hira-zōgen) with shakudō, gold and copper. Cranes and conventional waves.

Lent by Sir Trevor Lawrence.

- 37** KISÉRU. Tobacco pipe. Silver bowl and mouthpiece. Waves of the sea chased in high relief (hori-age) with anchors inlaid in shakudō and silver, and cables in gold, silver and shakudō.

Lent by Sir Trevor Lawrence.

- 37a** KISÉRU. Tobacco pipe in silver, chased, with copper, gold, and shakudō inlaid. Boatmen towing a boat. After Hokusai. Signed Toshiharu.

Lent by Mr. G. Salting.

- 38** SUZURI-BAKO. Writing-box. Copper with a brown patina, with mounts of the same metal. Repoussé work chased, and with pewter "onlaid." The conventional lion of the Chinese (Kara-shishi). Mounts with the repoussé arabesques characteristic of Hiroshima work.

Lent by Sir Trevor Lawrence.

- 39** SAKAZUKI. Wine cup. Pewter encrusted with yellow bronze (sentoku), lacquer and mother-of-pearl. A Chinese bird (onaga-dori) in lacquer, and flowers of the weeping cherry (shidaré-zakura) in sentoku.

Lent by Mr. R. Phené Spiers.

- 40** OKIMONO. A pigeon perched on a roof-tile. The bird of silver, with plumage in enamel and chased, and feet and beak of sentoku. The tile of sentoku bears the mitsu-tomoye and a creeping plant in enamel and silver.

Lent by Mr. Marcus B. Huish.

- 41** WAKI-ZASHI. A short sword. The sheath (saya) of wood coated with transparent lacquer, with lotus leaves and fruits, and dragonfly in lacquer. The hilt (tsuka) is covered with shark-skin, over which is wound a black lacquered cord. The metal mounts and ornaments are of shibuichi repoussé and chased, with gold and red copper inlaid (taka-zōgan and hira-zōgan). Flowers, leaves and fruits of the lotus, and frogs, variously represented. The kozuka is Signed Hideaki.

Lent by Mr. W. Harding Smith.

- 42** BOX, for a Circular Mirror. Copper, repoussé, chased and enamelled. On the cover, the Phoenix (hō-ō), chased, and in various coloured enamels. Sides, chased. Conventional leaves and flowers.

Lent by Mr. R. Phené Spiers.

- 43** TE-SHOKU. A hand candlestick. Wrought iron, inlaid with silver and chased. Fans on a ground of wavy lines, representing water. One of the fans bears a badge of the Daté family of Daimyōs.

Lent by Mr. J. M. Swan.

Case VII.

Bronze Vessels and Ornaments.

- 1 INCENSE BURNER OKIMONO. Bronze. Wild goose standing upon a rock surrounded by conventional waves. In front is an illegible seal.
Lent by Mr. Wm. C. Alexander.
- 2 INCENSE BURNER OKIMONO. Bronze. Egret standing upon lotus leaf. The wings and back and the lotus stand are decorated with champlevé enamel.
Lent by Mr. Wm. C. Alexander.
- 3 FLOWER VASE. Bronze. With handles.
Lent by Mr. G. Salting.
- 4 FLOWER VASE. Bronze. Modified gourd shape. With handles.
Lent by Mr. G. Salting.
- 5 OKIMONO. Bronze. Rat with chestnut. *Signed* Masatsuné. 19th century.
Lent by Mr. Richard Mills.
- 6 INCENSE BURNER OKIMONO. Bronze. Goose. *Seal*, Masakatsu, metal caster of the Southern Kii Province. 19th century.
Lent by Mr. Richard Mills.
- 7 INCENSE BURNER OKIMONO. Bronze. Crab.
Lent by Mr. E. L. Montefiore.
- 8 INCENSE BURNER OKIMONO. Bronze. Dragonfish, with tasselled cord in mouth. Inscription referring to the legend of the carp becoming converted into a dragon when successful in leaping the cataract—an emblem of successful effort.
Lent by Sir Trevor Lawrence.
- 9 INCENSE BURNER OKIMONO. Bronze gilt in places. Two rats. *Seal* Meihō. 17th century.
Lent by Mr. Wm. C. Alexander.
- 10 FLOWER VASE. Tsuru-kubi (crane's neck) form. Bronze, with dark red patina
Lent by Mr. M. Tomkinson.
- 11 INCENSE BURNER OKIMONO. Bronze. Hen.
Lent by Sir Trevor Lawrence.

- 12 OKIMONO. Bronze. Mamushi (Japanese adder) and toad. *Signed* Dōsai. 19th century.
Lent by Mr. J. M. Swan.
- 13 INCENSE BURNER OKIMONO. Cock. (Companion to No. 11.)
Lent by Sir Trevor Lawrence.
- 14 OKIMONO. Bronze. Running hare. 19th century.
Lent by Mr. Alfred Cock.
- 15 SQUARE BOX. Bronze, with rust-coloured patina. Decorated with conventional clouds and waves and a Sanscrit character. *Inscriptions* "Dedicated by the Okada family in the 15th year of Tempō (1844)," and "Made by OBATA Dōsai, metal caster."
Lent by Mr. G. Salting.
- 16 WATER VESSEL (MIZU-IRÉ) FOR WRITING PURPOSES. Bronze. Diamond-shaped, with bamboo decoration.
Lent by Mr. J. M. Swan.
- 17 OKIMONO. Bronze. Tiger. *Signed* Tsunénobu. 17th century (?).
Lent by Mr. Stuart Samuel.
- 18 FLOWER VASE (TSURU-KUBI). Bronze, with brown patina.
Lent by Mr. M. Tomkinson.
- 19 INCENSE BURNER. Bronze. Decorated with lion and dragons. *Seal*, "Cast by Sōmin."
Lent by Mr. F. Yeats Edwards.
- 20 FLOWER VASE. Bronze, with damascened and incised design of cloud dragon. Incised *signature* Shigétoshi.
Lent by Mr. Wm. Anderson.
- 21 OKIMONO INCENSE BURNER. Duck. 18th century.
Lent by Mr. Alfred Cock.
- 22 VASE. Bronze. With key pattern around neck, and old Chinese arabesques on body.
Lent by Mr. W. Gowland.
- 23 OKIMONO. Bronze. Group of tortoises. *Seal*, "Cast by Seimin." 19th century.
Lent by Mr. J. M. Swan.

- 23a** OKIMONO. Bronze. Demon child weeping over an arm which has been cut off from the parent demon by the mediæval hero, Raikō. 19th century.
Lent by Mr. Wm. Anderson.
- 24** OKIMONO INCENSE BURNER. Bronze. Sitting crane. 19th century.
Lent by Mr. F. Yeats Edwards.
- 25** OKIMONO. Bronze. Highly conventionalised dragon. Seal, "Cast by Seimin." Early 19th century.
Lent by Mr. R. Mills.
- 26** OKIMONO. Bronze. Two monkeys.
Lent by Mr. Wm. C. Alexander.
- 27** OKIMONO. Bronze. Tiger. Seal, "Cast by Seimin." Early 19th century.
Lent by Mr. R. Mills.
- 28** OKIMONO. Bronze. Toad. Signed Yasuchika. 19th century.
Lent by Mr. R. Mills.
- 29** SMALL WATER VESSEL (MIZU-IRE). Bronze with cloisonné enamel medallions. 18th century.
Lent by Mr. Wm. C. Alexander.
- 30** OIL LAMP. Bronze. In form of a fabulous tortoise with horns, and holding a vessel in the mouth. Illegible inscription in Chinese characters beneath. Possibly of Chinese workmanship.
Lent by Mr. G. Salting.
- 31** OKIMONO. Bronze, with rust-coloured patina. Hare. Very conventional design.
Lent by Mr. R. Mills.
- 32** OKIMONO. Bronze. Jurōjin holding roll of manuscript and seated on a stag. 17th century.
Lent by Mr. Wm. C. Alexander.
- 33** OKIMONO. Bronze. Crane, with one wing partly extended. 18th century.
Lent by Mr. Alfred Cock.
- 34** OKIMONO INCENSE BURNER. Bronze. Horse with monkey. 19th century.
Lent by Mr. Alfred Cock.
- 35** OKIMONO INCENSE BURNER. Bronze. Pheasant on stump of tree. 17th century
Lent by Mr. Alfred Cock.
- 36** ASH BOX. Bronze. Basket work with shells and crabs. Signed SUGIYAMA.
Lent by Sir Henry Howorth.

- 37 OKIMONO. Bronze. Tortoise with three rolls on back, probably emblems of Fukurokuju. 16th century (?).
Lent by the Hon. W. B. Massey-Mainwaring.
- 38 OKIMONO. Bronze. Chinese boy in boat.
Lent by Mr. R. Phené Spiers.
- 39 OKIMONO. Bronze. Chinese lion. Semi-conventional treatment. 19th century.
Lent by Mr. H. S. Trower.
- 40 OKIMONO. Bronze. Tortoise. Seal, "Cast by Seimin."
Lent by Mr. R. Mills.
- 41 OKIMONO. Bronze. Wickerwork hat, the lining in imitation of stamped leather. 19th century.
Lent by Mr. Wm. C. Alexander.
- 42 OKIMONO. Bronze. Crow. Naturalistic treatment. 19th century.
Lent by Mr. Wm. C. Alexander.
- 43 MINIATURE MASK. Bronze. Demon face with widely open mouth.
Lent by Mr. T. W. Cutler.
- 44 NETSUKÉ. Bronze, heightened with gold. Chinese lion. Signed UMETADA of Jōshū.
Lent by Mr. Stuart Samuel.
- 45 VASE. Bronze. Upper part decorated with imitation of pottery glaze, lower portion with conventional waves. Seal, "Cast by Toūn."
Lent by Mr. G. Salting.
- 46 INCENSE BURNER. Bronze. Hare.
Lent by Mr. Stuart Samuel.
- 47 VASE. Bronze, with cylindrical neck.
Lent by Mr. G. Salting.
- 48 OKIMONO. Bronze. A figure of Daruma.
Lent by Mr. H. S. Trower.
- 49 VASE. Bronze. With cloud dragon. Seal, "Cast by Toūn."
Lent by Mr. Alfred Parsons.
- 50 OKIMONO INCENSE BURNER. Duck. 17th century.
Lent by Mr. Stuart Samuel.
-

Case VIII.

Bronzes and other Metal Work connected with Buddhist Worship.

- 1** CANDLESTICK. Bronze. A dragon arising from the sea and ascending around a waterspout, which represents the stem of the candlestick. Below are conventional waves. 16th century (?).

Lent by Mr. E. W. Hennell.

- 2** CANDLESTICK. Bronze. Candle supporter wanting, the principal figure represents a Chinese sage, in company with a crane and tortoise, standing upon a rock in the midst of waves.

Lent by Mr. Alfred Cock.

- 3** SHINTŌ EMBLEM CASE. Iron box, enclosing Shintō emblems, the sun, and a wand supporting strips of paper (*go-kei*). The doors and dome of the case bear the Tokugawa badge and conventional clouds in enamel, and are fastened by an enamelled lock. The enamel and the silver plate on the base are probably later additions. On the silver plate, *signed* UMETADA.

Lent by Mr. J. M. Swan.

- 4** OKIMONO. Bronze. Three egrets standing upon an inverted lotus leaf. Not later than 16th century.

Lent by Mr. Alfred Cock.

- 5** OKIMONO. Bronze and gold. Lotus, with small water-wagtail and fresh water mussels. 19th century.

Lent by Mr. J. M. Swan.

- 5a** OKIMONO. Yellow bronze. Kwan-on standing on a clam-shell.

Lent by Mr. Alfred Cock.

- 6** COMPANION TO NO. 1.

Lent by Mr. E. W. Hennell.

- 7** BUDDHIST GONG (*Dō-kei*). Bronze gilt. With design of phoenixes in low relief. This, when in use, is suspended upon a frame, and is struck in the position of the small central boss with a hammer.

Lent by Mr. Wm. Anderson.

- 8** SMALL BELL (*Wani-guchi*). Bronze. Crowned with an image of a tortoise in the embrace of a snake. Dated 1593, and *inscribed*, "Higo no Kami Fujiwara Kiyomasa" (Katō Kiyomasa, dedicator). The inscriptions are clearly defined, and the metal is covered with a fine green patina. The base presents three short feet.

Lent by Mr. W. Harding Smith.

8a OKIMONO. Bronze. Sitting figure representing S'akyamuni in his mountain retreat.

Lent by Mr. C. H. Read.

9 BRONZE FIGURE OF YAKUSHI (the Healing Divinity) in a sitting position, holding a sacred crystal in the left hand. *Inscription*, "Dedicated to the Yakushi at Itaya by Ikeda Shōsuké and Arai Tōyémon." *Dated* 1569.

Lent by Mr. Alfred Cock.

10 BUDDHIST BELL. Bronze. Shape transitional, between the ancient winged form and the late cupola. Design (Chinese) of intertwined dragons and lotuses in low relief.

Lent by Mr. R. Phené Spiers.

11 OKIMONO. Bronze. Representing standing figure of Daruma (Dharma).

Lent by Mr. Stuart Samuel.

12 CUPOLA BELL. Bronze. In form of a lotus leaf.

Lent by Mr. J. M. Swan.

13 BUDDHIST DIVINITY CASE (*Butsu-gan*). Lacquer, with elaborate silver mounts. Within are eight Buddhist divinities carved in wood.

Lent by Mr. Marcus B. Huish.

14 OKIMONO. Bronze. Representing pilgrim with shaven head, one hand holding the fragment of a staff, the other has grasped some object which is now lost. From the attitude of the figure it is probable that it originally bore a case of Buddhist relics on the back.

Lent by Mr. Alfred Cock.

15 CUP. Bronze. In the form of two lotus leaves.

Lent by Mr. J. Gurney.

16 BUDDHIST BOWL-GONG. In the form of a lotus flower. *Inscription* bears date of 1805, and states that it belonged to the branch temple of Kōmyō-zan, in the time of the priest Kōyo.

Lent by Mr. Wm. Anderson.

- 17 CANDLESTICK. Bronze. Tortoise and crane.
Lent by Colonel Goff.
- 18 BUDDHIST VASE. Bronze. With designs in low relief, representing phoenixes, angels and lotuses.
Lent by Mr. H. J. Pfungst.
- 19 TŌRŌ. Miniature temple lantern. Supported by six carved legs on a hexagonal base, decorated with conventional lines.
Lent by Colonel Goff.
- 20 CYLINDRICAL VESSEL WITH HANDLE. Bronze. Design of storm dragon.
Inscription, "Dedicated by a man born in the year of the Rat."
Lent by Mr. J. Gurney.
- 21 FLOWER VASE. Bronze. Lotus leaf design, with three-clawed dragon. Seal in base, Meihō-an tsukuru (made at the house of the Singing Phoenix).
Lent by Mr. C. H. Read.
- 22 BUDDHIST DIVINITY CASE (*Butsugan*). Lacquer, with brass mounts. Within are Benzai Ten, the Fifteen Dōji, Bishamon Ten, Daikoku, and Fudō, carved in wood and coloured.
Lent by Sir Charles Robinson.
- 23 WINGED BELL. Bronze. Ancient Chinese arabesque design. The handle is continuous with two lateral wings.
Lent by Mr. J. M. Swan.
- 24 VASE. Bronze. Lotus leaf design, with handles formed by the unopened leaf and flower bud of the lotus.
Lent by Mr. J. M. Swan.
- 25 BUDDHIST BELL. Cupola form. Decorated with dragons rampant, clouds, and formal flowers; with a circle of conventionalised Sanscrit characters around the base. Handles formed by three-clawed dragons.
Lent by Mr. Wm. Anderson.
- 26 INCENSE BURNER (*Kōro*). Tripod, with dragon on lid.
Lent by Mr. Edward Dillon.

- 27** BUDDHIST FLOWER DISH. Perforated gilt copper. Lotus design. *Inscriptions*,
to "The fifteenth day congregation" and "Temple of Hōsenji, Sakai."
29a *Lent by Mr. Edward Dillon and Mr. Alfred Cock.*

On the top of the Case.

- 30** BUDDHIST IMAGE. Bronze. Amitābha seated on conventionalised lotus stand.
Signed Harutoshi. Dated 1772.
Lent by Mr. Alfred Cock.
- 31** BUDDHIST BOWL-SHAPED GONG (*Dōhachi*). With *inscription*, "Dedicated by
Sagamiya Jimbei, for the salvation of his ancestors and the prosperity of his
house, to the Temple of Yakuwōji, at Mita, Shiba (Yedo), while Jikkō
the 12th head priest, was present." *Dated 1820.*
Lent by Mr. Wm. Anderson.
- 32** BUDDHIST DIVINITY CASE (*Butsu-gan*). The many-handed Kwan-on
(Avalōkitēsvāra). Carved in wood. Case lacquered, with gilt copper mounts.
Lent by Mr. Alfred Parsons.
- 33** BRONZE FIGURE OF AMITABHA, standing with one hand upraised.
Inscription on stand, "Hakkaku Masayemon [probably name of dedicator]
Matsuki-mura, Matsuno-yama, Kubiki-gōri, Yechigo (province)." *Dated 1840.*
Lent by Sir Henry Howorth.
- 34** BOWL OF HAMMERED IRON. Decayed leaf of lotus, with young leaf, flower,
and seed-vessel with loose seeds.
Lent by Mr. Stuart Samuel.
- 35** BOWL-SHAPED GONG. Hammered bronze, showing hammer marks.
Lent by Mr. Wm. Anderson.

Table Case IX.

Chiefly 17th Century Lacquer, with a few earlier Pieces.

- 1** BOX IN SHAPE OF PLUM-FLOWER. Carved wood. Decoration, black and
red lacquer in low relief. Medallion with dragon, kara-shishi, hōwō, and
flowers, inlaid with mother-of-pearl. Kamakura-bori, or possibly Chinese.
Before 1600, and probably much earlier.
Lent by Mr. R. Phené Spiers.

- 2 KŌGŌ. Incense-box, margins lined with pewter. Hira-makiye. Gold and poudré ground. Decoration of Paulownia flowers and leaves (less conventionalised than is usual) and bamboo. Possibly a specimen of Higashiyama Jidai of the end of the 15th century.

Lent by Mr. Stuart Samuel.

- 3 KŌGŌ. Small circular incense-box, margins lined with pewter. Decoration rather roughly executed in low relief on gold ground. Flowers of Paulownia unconventionally treated. Possibly Higashiyama Jidai of late 15th century.

Lent by Mr. Stuart Samuel.

- 4 KŌGŌ. Small square box, margins lined with pewter. Decoration, plain gold and poudré, on dark brown ground. Conventional chrysanthemum flowers in gold lacquer and mother-of-pearl inlay. Perhaps before 1600.

Lent by Mr. G. Salting.

- 5 KŌ-BON (Perfume-tray). Carved wood tray, in form of a peach blossom, on three legs. Nashiji, decorated with gold lacquer in low relief. Five of the signs of the Kō-no-zu in gold plate-incrustation, with scenes from the Genji Monogatari. Attributed to TSUCHIDA Sōyetsu, middle of 17th century. BOX for holding the tray, of purplish brown lacquer (Shunkei-nuri) with diaper decoration on edges. *Inscribed*—Tōkwa-kōzu-bon. Literally, "Peach flower, perfume picture, tray." Attributed to Yōsei, late 17th century.

Lent by Mr. A. W. Franks.

- 6 INRŌ. Brownish black lacquer. Decoration in low relief, gold (partly rubbed off) on red base and mother-of-pearl. Peony flowers. Risers of fine nashiji. Attributed to Aogai Chōbei (1605-1649).

Lent by Mr. E. Gilbertson.

- 7 INRŌ. Black ground poudré. Decoration in low relief, gold on black lacquer (partly rubbed off) and mother-of-pearl. Chrysanthemums. Risers fine nashiji. Very similar to No. 6. 17th century.

Lent by Mr. G. Salting.

- 8 INRŌ. Risers lined with pewter. Black lacquer ground, gold partly rubbed off. Decoration in low relief and mother-of-pearl. Plum blossom and bamboo.

Lent by Mr. G. Salting.

- 9 INRŌ. Black lacquer ground. Decoration in high relief, lacquer and mother-of-pearl to imitate pottery and brocade. Tea-jars in their brocade cases. Early 17th century.

Lent by Mr. G. Salting.

- 10 INRŌ. Long and hexagonal. Red and black lacquer ground (suri-hagashi). Decoration, gold lacquer and mother-of-pearl in relief. Fern shoots, and Equisetum. 17th century.

Lent by Mr. M. Tomkinson.

- 11 INRŌ. Ground to imitate canvas. Decoration in low relief. Tortoiseshell and suri-hagashi lacquer. Kara-shishi and peonies. Cord guides of silver, and risers lacquered to imitate shi-bu-ichi. 17th century.

Lent by Mr. W. Harding Smith.

- 12 INRŌ. Wood carved in relief and lacquered to imitate tortoiseshell. Chinese subject. 17th century.

Lent by Mr. E. Gilbertson.

- 13 INRŌ. Brown lacquer poudré. Decoration, lacquer in relief and bone. Eagle on tree trunk.

Lent by Mr. W. Harding Smith.

- 14 INRŌ. Black lacquer ground. Decoration in relief of gold, black and red lacquer. Dragon ascending from the waves. 17th century.

Lent by Mr. W. Harding Smith.

- 15 INRŌ. Black lacquer ground. Decoration, gold lacquer of various shades. Faces of shell (?). Hotei and children. 17th century.

Lent by Mr. W. Harding Smith.

- 16 INRŌ. Gold, poudré ground. Decoration, lacquer in low relief. Gold and silver incrustation of cherry blossom. Saddled horse in high relief of dark wood. 17th century.

Lent by Mr. G. Salting.

- 17** INRŌ. Ground, gyōbu in irregular flakes. Decoration, gold of various shades. Chinese and Japanese fans. 17th century.

Lent by Mr. G. Salting.

- 18** INRŌ. Black lacquer ground. Decoration, gold lacquer and mother-of-pearl mosaic. Paulownia and key pattern (manji-tsunagi). 17th century.

Lent by Mr. W. Harding Smith.

- 19** KŌGŌ. Small incense box. Carved wood in low relief, lacquered. Mother-of-pearl mosaic ground. Hotei carrying bag, his body and face of pottery inlay. Inside, fine nashiji. 17th century.

Lent by Mr. M. Tomkinson.

- 20** INRŌ. Pale gold poudré ground. Decoration, lacquer in high relief. Mountain torrent and shells. Incrustation of mother-of-pearl, coral(?), &c. Of somewhat archaic style, and much worn down. Early 17th century.

Lent by Mr. E. Gilbertson.

- 21** INRŌ. Ground, gold poudré, of various tints. Decoration, gold lacquer in low relief. Plum blossom. The red flowers are probably of coral. Early 17th century.

Lent by Mr. E. Gilbertson.

- 22** INRŌ. Black ground, with flowing pattern in togidashi. Medallion of old Chinese conventional pattern. Imitation, in lacquer, of various dark metals. Cord guide in silver repoussé. Lacquered wood netsuke attached. 17th century.

Lent by Mr. Wm. C. Alexander.

- 23** SUZURI-BAKO. Writing box. Polished red lacquer ground. Decoration, gold and black lacquer (suri-hagashi). Dragon, and conventional clouds. Inside lid, an *inscription* in gold lacquer, but apparently of later date than the box—"Kwanyei san, hi-no-ye tora, go-gatsu, Shimizu Ichitayū Masatomo kore-wo tsukuru." Made by SHIMIZU Ichitayū Masatomo, in the year 1626.

Lent by Mr. R. Phené Spiers.

- 24** INRŌ. Gold ground. Figures in relief in tortoiseshell. Scene from Chinese history. 17th century.

Lent by Mr. W. Harding Smith.

- 25 INRŌ. Tsuikoku lacquer. Jō and Uba on the strand of Takasago. With netsuke, a Karashishi of carved wood lacquered red (Kamakura-nuri).
Lent by Mr. W. Harding Smith.
- 26 INRŌ. Tsuishu lacquer. Dragon in high relief and clouds on diaper ground. Chinese style of carving. Risers of fine nashiji.
Lent by Mr. E. Gilbertson.
- 27 INRŌ. Base of mother-of-pearl mosaic (raden). Decoration in gold lacquer. Chinese carriage drawn by camels.
Lent by Mr. E. Gilbertson.
- 28 INRŌ. Aogai, gyōbu in flakes and gold lacquer. Hōwō birds flying amid clouds over the waves. Attributed to Aogai Chōbei (1605-1649).
Lent by Mr. E. Gilbertson.
- 29 KO-BAKO. Aogai on transparent lacquer ground, resembling tortoiseshell. Medallion at top, the Chinese sage Hichōbō riding on a crane over conventional waves (seigai-nami). Perhaps before 1600.
Lent by Mr. W. Harding Smith.
- 30 KO-BAKO. Ground, fine mosaic of mother-of-pearl, wave and basket-work patterns. Incrustations of ivory, mother-of-pearl, tortoiseshell and coral. Chinese boys and lotus flowers. Inside, metal incrustations on nashiji. Late 17th century.
Lent by Mr. A. W. Franks.
- 31 INRŌ. Small circular form. Black lacquer ground with gyōbu in small flakes. Medallion, mother-of-pearl (aogai) and gyōbu, with incrustation of stained bone. Mandarin ducks. Guides for cords in form of silver eyes.
Lent by Mr. H. S. Trower.
- 32 JŪ-KŌGŌ. Small hexagonal nest of boxes for incense. Mother-of-pearl in diapers of fine mosaic and carved in relief. Two Chinese figures. 17th century.
Lent by Mr. E. Gilbertson.
- 33 INRŌ. Small circular form. Black lacquer ground, with gyōbu in small flakes. Medallion, aogai and gold lacquer. Gold and ivory incrustation. Plum blossom. Guides for cords in form of silver eyes. Closely resembling No. 31, but apparently older. 17th century.
Lent by Mr. E. Gilbertson.

- 34** INRŌ. Black lacquer ground inlaid with mother-of-pearl. Subject from Nijūshi-kō (Tales of Filial Piety). Resembling Chinese work, but the risers are of fine nashiji. 17th century.

Lent by Mr. W. Harding Smith.

- 35** BUNKO. Manuscript Box. Black lacquer. Incrustation of stag in copper. To the right, above, there has formerly been a silver moon (?). On inside, green and white lacquer roughly painted on the black ground. Branch of lespedeza. Signed HON-AMI Kōyetsu (1558-1637).

Lent by Mr. Stuart Samuel.

- 36** INRŌ. Ground, dark brown lacquer, resembling tortoise-shell. Decoration, incrustations of gold lacquer, mother-of-pearl and lead. Two hoes tied together, an owl seated on one of them. Risers of fine nashiji. Signed TSUCHIDA Sōyetsu, aged 81. About 1680.

Lent by Mr. M. Tomkinson.

- 37** INRŌ. Ground, dark brown lacquer, resembling tortoiseshell. Decoration, gold lacquer, mother-of-pearl and lead. Mast and sail of boat appearing over a bank or dike. Signed TSUCHIDA Sōyetsu, aged 77.

Lent by Mr. G. Salting.

- 38** INRŌ. Black lacquer ground. Decoration, gold lacquer and mother-of-pearl incrustation. Post of bridge, and mosquitoes dancing over a stream. Signed TSUCHIDA Sōyetsu, aged 77.

Lent by Mr. Stuart Samuel.

- 39** INRŌ. Dark ground, imitating tortoiseshell. Decoration, gold and silver lacquer in low relief. Fukurokuju. At the back, signature and seal of Sesshū (the great painter) in gold and red lacquer. Signed, at base, TSUCHIDA Sōyetsu, aged 71.

Lent by Mr. G. Salting.

- 40** KŌGŌ. Margins lined with pewter. Coarse nashiji, decorated with cranes of gold lacquer. 17th century.

Lent by Mr. G. Salting.

- 41** SUZURI-BAKO. Writing Box. Black lacquer ground, decorated with gold lacquer and mother-of-pearl inlay. Clothes-rack (ikō) with brocaded court robes and charm bag (mamori-bukuro). Attributed to TSUCHIDA Sōyetsu.

Lent by Mr. Stuart Samuel.

- 42** SUZURI-BAKO. Writing box, in the shape of a battledore, the margins lined with pewter (okiguchi). Nashiji, with decoration of gold and black lacquer. Court scene, a Kugé and ladies. Badge of two cranes at top (used by Nambu family). Water vessel of silver and shakudō in shape of shuttlecock. Attributed by owner to TSUCHIDA Sōyetsu.

Lent by Mr. Stuart Samuel.

- 43** INRŌ. Black lacquer ground. Decoration, red and gold lacquer in relief, lead, and mother-of-pearl incrustations. Cranes, and bridge post. Risers of fine nashiji. 17th century. In style of Sōyetsu.

Lent by Mr. G. Salting.

- 44** INRŌ. Black lacquer ground. Decoration, carved lacquer of various colours in high relief. Basket of flowers. *Signed* Yōsei. Attributed by owner to Yōsei, of Nagasaki, who introduced the style from China about 1660.

Lent by Mr. E. Gilbertson.

- 45** INRŌ. Black lacquer ground. Incrustation on either side of mother-of-pearl, and wood lacquered in chestnut colour in high relief. A horse rolling on the ground. *Signed* Yōsei. 17th century.

Lent by Mr. Stuart Samuel.

- 46** INRŌ. Black lacquer ground. Decoration, mother-of-pearl, and lacquer in relief. Fish, with eye of glass, lying on seaweed. Risers of chinkin-bori. Probably by Yōsei. 17th century.

Lent by Mr. G. Salting.

- 47** INRŌ-SHAPED BOX, with silver hinge and clasp. Black lacquer ground. Decoration, fish in mother-of-pearl, with eye of glass, lying on seaweed. (Closely resembling last.) Probably by Yōsei. 17th century.

Lent by Mr. E. L. Montefiore.

- 48** NYOI (a kind of staff carried by Buddhist priests). Carved wood, lacquered black and red. Hōwō, and Paulownia flowers in high relief.

Lent by Sir Henry Howorth.

- 49** SUZURI-BAKO. Writing box, with okiguchi in pewter. Red lacquer ground. Decoration, gold lacquer in low relief, with inlay of mother-of-pearl and lead. Iris flowers and bridge. *Signed* Seisei Kōrin (1660-1716). *Seal* Hōshuku.

Lent by Mr. M. Tomkinson.

- 50 BOX. Natural wood, rough surface. Margins with pewter lining (okiguchi). Decoration, gold lacquer in low relief, with mother-of-pearl and lead inlay. Bean pod and leaves. *Signed* (under lid) Hōkyō Kōrin.

Lent by Mr. M. Tomkinson.

- 51 SUZURI-BAKO. Black lacquer, painted with gold lacquer and inlaid with mother-of-pearl and lead. Stag and doe, with kikyō (*Platycodon grandiflorum*) and lespedeza flowers. Style of Kōrin, about 1700.

Lent by Mr. E. L. Montefiore.

- 52 KO-BAKO. Small cylindrical box. Natural wood. Decoration, gold lacquer in low relief, mother-of-pearl and lead inlay. Illegible *signature* (Koyen?). School of Kōrin.

Lent by Mr. Stuart Samuel.

- 53 KO-BAKO. Small cylindrical box. Lead margins (okiguchi). Dead gold ground, dusted with gold powder. Decoration, gold lacquer in low relief, silver foil and mother-of-pearl. Dragonflies and butterflies. School of Kōrin.

Lent by Mr. Stuart Samuel.

- 54 KŌGŌ. Small cylindrical incense box. Flowered ground, with dragonflies in silver and gold lacquer and mother-of-pearl. School of Kōrin.

Lent by Mr. Stuart Samuel.

- 55 INRŌ. Dark red ground. Decoration, gold and shibuichi lacquer, with lead and mother-of-pearl inlay. Conventionally-drawn cranes. School of Kōrin. Early 18th century.

Lent by Mr. Stuart Samuel.

- 56 KWASHI-BAKO. Small round box. Brownish-black lacquer ground. Decoration in low relief, gold and silver lacquer (blackened) and mother-of-pearl. Camellia and plum blossom. *Signed* KAJIKAWA, with two *seals*, but decorated in the style of Kōrin.

Lent by Mr. Wm. C. Alexander.

- 57 NATSUMÉ. Box for powdered tea. Ground of dark wood. Decoration brown lacquer, dusted with gold for clouds and rocks. Moon and stags of lead. School of Kōrin. 18th century.

Lent by Mr. Wm. C. Alexander.

- 58 KŌGŌ. Small circular case. Coarse-grained natural wood, painted with white and green lacquer. Reeds and flying geese. Inside, plain gold lacquer. *Signed*, on base in red lacquer, Seisei (one of the signatures of Kōrin). About 1700.

Lent by Mr. Stuart Samuel.

- 59** INRŌ. Ground of soft coarse-grained wood (perhaps Paulownia), painted with white and green lacquer. Chrysanthemum and reeds. *Seal* (lacquer-painted on base) Taiseiken, used by the painter Sōtatsu.

Lent by Mr. Stuart Samuel.

- 60** SMALL SQUARE BOXES. Dark wood. Decoration, gold lacquer of two shades & in relief. Incrustation of tsuishu, copper and silver. Spotted deer under autumn maple (momiji ni shika). 17th century.

Lent by Mr. Edward Dillon.

Table Case X.

Lacquer of the end of the 17th and beginning of 18th Century, including the School of Ritsuō.

- 1** SUZURI-BAKO. Rough natural wood, drafted edges of coarse nashiji, with circular medallion. Head of Daruma in carved lacquer, on gold ground. At side, two obscure *seals*, probably to be read "Tenrokudō," and "Humbly made by Kenkoku." Somewhat in the style of Ritsuō, but the lacquer on edge and inside, resembles early 17th century work.

Lent by Mr. M. Tomkinson.

- 2** BOX. Natural wood. Incrusted with plaques of pottery and other materials, to imitate roof-tiles, terminal and plain. Beaded edge, black lacquer gilt. *Seal* Kwan, in pottery. By Ritsuō. (1663-1747.)

Lent by Mr. M. Tomkinson.

- 3** SMALL TRAY. Rough natural wood. Decoration, incrustation in relief of lead, shell, wood, &c. River-boat, moored among reeds, goose flying across moon. *Seal* Kwan, in pottery. By Ritsuō.

Lent by Mr. M. Tomkinson.

- 4** SMALL TRAY. Rough natural wood. Decoration, incrustation of pottery, mother-of-pearl, with lacquer in relief. Chrysanthemum under a temporary shelter. *Seal*, on under side, Kwan, in pottery. By Ritsuō.

Lent by Mr. M. Tomkinson.

- 5 INRŌ. Black lacquer. Decoration, gold and bronze lacquer in relief, and pottery incrustation. Chrysanthemum, behind a rough hedge. Seal Kwan, in gold lacquer. By Ritsuō.
Lent by Mr. M. Tomkinson.
- 6 INRŌ. In form of bridge-post. Brown and black lacquer, imitating wood and metal. Figures in relief of various coloured lacquer. Benkei and Yoshitsune on Gojō bridge. Spear head and scabbard of pottery. Netsuke attached of similar ware; mouse eating a slice of fish. Seal Kwan. By Ritsuō.
Lent by Mr. G. Salting.
- 7 TABAKO-IRÉ. Black lacquer. Incrustation of pottery and red lacquer in relief. Daruma. Style of Ritsuō.
Lent by Mr. M. Tomkinson.
- 8 TABAKO-IRÉ. Black lacquer. Lid of carved wood. Incrustation in high relief. Mushroom and fly. Style of Ritsuō.
Lent by Mr. Wm. C. Alexander.
- 9 BOX IN FORM OF ROOSTING DUCK. Wood carved and lacquer-painted. Seal Kwan, on base. By Ritsuō.
Lent by Mr. Wm. C. Alexander.
- 10 INRŌ. Rough decayed wood. Decoration, elephant in low relief of lacquer mother-of-pearl and pottery. Inscription in seal character, referring to the elephant bringing happiness. School of Ritsuō.
Lent by Mr. Wm. C. Alexander.
- 11 BLACK SQUARE BOX. Pottery, or other white composition, covered with black lacquer. Five Chinese characters of archaic form. Inside, green glaze. On base, long Chinese inscription. Dated 1733. Seal Kwan. Probably by Ritsuō. (Compare Sword—Case V., No. 55).
Lent by Mr. M. Tomkinson.
- 12 INRŌ. Brown carved lacquer, to imitate an ancient piece of Chinese ink, with a Chinese date and two female figures. Signed on base, Ritsuō, with unusual seal. By Ritsuō.
Lent by Mr. Stuart Samuel.
- 13 INRŌ. Lacquered wood. Incrustation of mother-of-pearl and lacquer in relief. Sides and risers of chinkin-bori. Fish and prawn lying upon water-weed. Seal of Hanzan. 18th century.
Lent by Mr. H. S. Trower.

- 14** INRŌ. Polished dark red lacquer (Shunkei-nuri). Decoration, incrustation of pottery with lacquer in high relief. Poppies. *Signed* Hanzan. 18th century.

Lent by Mr. G. Salting.

- 15** INRŌ. Black lacquer. Decoration, pottery and lacquer in relief. Dragonflies. *Signed* on base, in large seal characters, MOCHIZUKI Hanzan. 18th century.

Lent by Mr. G. Salting.

- 16** INRŌ. Black lacquer. Incrustation of pottery and mother-of-pearl. Shells and water-weeds. Chinkin-bori risers. Attributed to Hanzan.

Lent by Mr. E. Gilbertson.

- 17** INRŌ. Dark brown lacquer. Decoration, pottery and lacquer in relief. Imitating porcelain plate of Ming period and old Chinese copper coin. *Signed* KIMURA Jikkyoku. School of Ritsuō. 18th century.

Lent by Mr. E. L. Montefiore.

- 18** INRŌ. Dark wood. Decoration, tortoiseshell and lacquer in high relief. Bonito (katsuo) fish and seaweed. *Signed* Kyūkoku. School of Ritsuō. 18th century.

Lent by Mr. G. Salting.

- 19** CYLINDRICAL BOX. Nashiji lacquer. Lid inlaid with pottery figure of Daruma. Inside lid, pottery seal, Haritsu (a form of the name Ritsuō).

Lent by Mr. Wm. C. Alexander.

- 20** INRŌ. In form of Pecten shell. Carved wood, lacquered. Smaller shells in relief, in pottery and lacquer. *Signed* Sadaji (on riser). School of Ritsuō.

Lent by Mr. E. Gilbertson.

For other larger examples of Ritsuō, see Cases XIII., 54, and XV., 33; also a tray and a long plaque on the wall.

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- 21** KŌGŌ. Box for perfume. Gold and coloured lacquer with mother-of-pearl; key-pattern (manji-tsunagi). Chrysanthemums and Paulownia. Late 17th century.

Lent by Mr. G. Salting.

- 22** KŌGŌ. In shape of lady's robe. Gold, silver and brown lacquer to imitate brocade. Late 17th century.

Lent by Mr. G. Salting.

- 23** KŌGŌ. In the form of a cap worn by the dancers of the "Gigaku" school. Kiri badge on top. Decoration chiefly very fine gold mosaic (gyōbu) on black ground. Late 17th century.

Lent by Mr. A. W. Franks.

- 24** KŌGŌ. Imitating a basket on three legs. Black lacquer. Gold and red decoration. Nandina, fern and other plants. Late 17th century.

Lent by Mr. G. Salting.

- 25** TRI-LOBED BOX. Black lacquer ground, irregularly poudré with gold (kinfun-ji). Decoration, chrysanthemum in raised gold lacquer, gold foil and mother-of-pearl. Late 17th century.

Lent by Mr. E. L. Montefiore.

- 26** OBLONG TRAY. Taka-makiye. Inlay of gyōbu, silver, mother-of-pearl and coral. Border diapers with kiku flower. Landscape of the Chinese school. 17th century.

Lent by Mr. J. Gurney.

- 27** LARGE SUZURI-BAKO. Black ground with gyōbu inlay in flakes of two shades. Decoration, taka-makiye with gyōbu mosaic of gold and silver. Saigyō, the priest, gazing at the moon through the plum blossom. Mizu-ire of shakudō in form of old piece of Chinese ink. 17th century. Attributed by owner to Kōyetsu.

Lent by Mr. Stuart Samuel.

- 28** KŌGŌ. Containing two small boxes. Decoration, incrustation of ivory and coral, and gold lacquer in relief on gold ground. Sides very fine poudré gold. Small Composite plants and Equisetum. Late 17th century.

Lent by Mr. G. Salting.

- 29** KŌGŌ. Of cylindrical form. Decoration, gold lacquer in low relief. Trellis with wistaria. Inside very fine nashiji. Early 18th century.

Lent by Sir Trevor Lawrence.

- 30** FOUR-LOBED BOX ON STAND. Inside, two boxes for sweetmeats, &c. Decoration, on fine poudré ground, of gold lacquer and gyōbu. Eight landscapes of Lake Biwa (Ōmi Hakkei). Probably late 17th century.

Lent by Mr. S. S. Joseph.

- 31 KŌGŌ, with pewter margin (okiguchi). Togidashi, gold of two shades. Decoration, conventional birds and insects drawn in outline to resemble incised work. 17th century.
Lent by Mr. G. Salting.
- 32 INRŌ. Taka-makiye. Gold of various tints with gyōbu. Mountain landscapes and waterfall.
Lent by Colonel Goff.
- 33 KŌGŌ. Lid in form of figure of Daruma. Wood carved in low relief and lacquered in gold and red. Style of Kamakura-nuri. Probably 17th century.
Lent by Mr. F. Yeats Edwards.
- 34 KŌGŌ. In form of Flower-basket (hana-kago). Thin carved wood. Decoration in various coloured lacquers on gold ground. Quail and flowers in style of Tosa school of painting. 17th century.
Lent by Mr. W. H. Cope.
- 35 KŌGŌ. Thin wood, shaped to follow outline of figure. Lid carved in low relief, and lacquered in various colours. Man and boy in old Chinese costume examining bronze figure of Hotei. 17th century.
Lent by Mr. A. W. Franks.
- 36 INRŌ. Togidashi ground. Ferry-boat with various figures in coloured lacquer in low relief. Style of the 1st or 2nd Shunshō. Late 17th century.
Lent by Mr. Wm. C. Alexander.
- 37 INRŌ. Gold and silver lacquer in low relief on plain gold ground. Game of Chinese boys (Karako no asobi). *Signed* Tsugushige, of the 3rd generation, after SUNO Fukwan. About 1700.
Lent by Mr. Alfred de Pass.
- 38 INRŌ. Togidashi. Yodo Castle and river. Late 17th century. Style of 1st or 2nd Shunshō.
Lent by Colonel Goff.
- 39 INRŌ. Black lacquer, inlaid with mother-of-pearl. Seals and signatures of famous painters of different schools. Attributed by owner to the 1st Shunshō. Late 17th century.
Lent by Mr. G. Salting.
- 40 INRŌ. Black lacquer. Decoration, gold and coloured lacquer. "Nō" dancers. (Scene from the play "Takasago.") Attributed to the 1st Shunshō. 17th century.
Lent by Mr. Stuart Samuel.

- 41 BUNDAL.** Stand for books and rolls. Taka-makiye on coarse nashiji. Silver mountings. On left, a palace, with figures partly visible behind a screen (misu), resting on piles over the sea. Eddies of water expressed by the single, double and treble tomoye. In centre, a rocky island with a small Shintō shrine, Gingko (ichō) and maple trees. On right, salt works on the shore with evaporating huts. Silver moon behind clouds. Probably refers to some story of a prince in exile (perhaps from the Genji Monogatari). Repaired in places. 17th century.

Lent by Mr. Wm. C. Alexander.

- 42 KŌ-BAKO.** In circular form. Containing nine small kōgō for incense, each in form of a fruit. Gold lacquer of various tints. On lid, branch of chrysanthemum, on diapered ground. Attributed by owner to Sōyetsu. Late 17th century.

Lent by Mr. Stuart Samuel.

- 43 KWASHI-KI.** Sweetmeat box. Brown spotted lacquer. Decoration, Paulownia flowers and leaves. 18th century.

Lent by Mr. Wm. C. Alexander.

- 44 KŌGŌ.** Togidashi. Decoration, gold and coloured lacquers. Chinese children (Karako) playing with dog. Style of 1st or 2nd Shunshō. Early 18th century.

Lent by Mr. S. S. Joseph.

- 45 SMALL GOURD-SHAPED BOTTLE.** Imitating bottle-gourd (hyōtan) for saké. Dark brown polished lacquer, decorated with gold and coloured lacquer in relief. Horses crossing river. At base the character "Ju." Late 17th century.

Lent by Mr. Stuart Samuel.

- 46 INRŌ.** Togidashi. Eight landscapes of Lake Biwa (Ōmi Hakkei). Late 17th century.

Lent by Mr. Willoughby J. G. Loudon.

Table Case XI.

Lacquer, chiefly by the Koma School of the 18th Century.

- 1 INRŌ.** Red lacquer ground. Decoration, taka-makiye and mother-of-pearl. Clouds, cherry blossom and moon. Signed KOMA Kiuhaku. Early 18th century.

Lent by Mr. E. Gilbertson.

- 2 INRŌ. Red lacquer ground. Decoration, gold, silver and mother-of-pearl. The Mikado's carriage among autumn flowers. Probably by 1st or 2nd KOMA Kiuhaku. End 17th or early 18th century.
Lent by Mr. G. Salting.
- 3 INRŌ. Dark red lacquer ground. Decoration, gold and black lacquer in low relief. Flying crane. Ascribed to KOMA Kiuhaku. Early 18th century.
Lent by Mr. G. Salting.
- 4 INRŌ. Red lacquer ground. Decoration, gold and black lacquer in relief. Crane and flock of sparrows. Style of KOMA Kiuhaku. Early 18th century.
Lent by Colonel Goff.
- 5 INRŌ. Ground, red and black lacquer in streaks (imitating suri-hagashi). Decoration, gold lacquer, gold foil and mother-of-pearl. Flowers of orchid. Signed KOMA Kiuhaku. 18th century.
Lent by Mr. E. Gilbertson.
- 6 INRŌ. Polished black lacquer ground. Decoration, gold, silver and red lacquer in low relief. Ornaments for lady's hair. Signed KOMA Kiuhaku. 18th century.
Lent by Mr. Stuart Samuel.
- 7 INRŌ. Gold ground. Decoration, carved Tsuishu lacquer. Bashikō curing the dragon by acupuncture. Signed KOMA Kiuhaku in his 73rd year. 18th century.
Lent by Mr. E. Gilbertson.
- 8 INRŌ. Togidashi. Black ground, poudré in places. Decoration, red shading into gold, varying in different lights. Autumn maple, with falling leaves. Signed KOMA Kiuhaku. 18th century.
Lent by Mr. E. Gilbertson.
- 9 INRŌ. Brownish black ground, partly poudré. Decoration, gold of various shades, and red. Stag, and autumn maple (the leaves as in No. 8). With *inscription* by Kiuhaku Yasunori, attributing the work to KOMA Kiuhaku Yasuaki. 18th century.
Lent by Mr. Stuart Samuel.
- 10 INRŌ. Black lacquer. Flock of small white birds of mother-of-pearl, flying over water, which is indicated by fine lines of black lacquer. Signed KOMA Yasuaki. 18th century.
Lent by Mr. R. Phené Spiers.

- 11** INRŌ. Clouded red lacquer. Decoration, partly togidashi, partly in low relief, gold and dark red. Rock, bamboo, and plum blossom. *Signed* KOMA Yasutada. Early 19th century.

Lent by Mr. E. Gilbertson.

- 12** INRŌ. Red lacquer ground. Decoration, gold foil, gold, silver, and purple lacquer in low relief. Cherry blossom and iris. *Signed* KOMA Yasutada. Early 19th century.

Lent by Mr. H. S. Trower.

- 13** INRŌ. Dark brown base. Decoration, togidashi in various colours. The Dream of Rosei, who holds a fan of mother-of-pearl before his face. The dream is indicated above, in polished dark metallic tint. *Signed* KOMA Yasutada. Early 19th century.

Lent by Mr. E. Gilbertson.

- 14** INRŌ. Black ground, poudré, passing into plain gold. Decoration, in gold lacquer in low relief. Symbols of longevity. *Signed* KOMA Yasutada. Early 19th century.

Lent by Mr. R. Phené Spiers.

- 15** INRŌ. Black ground. Decoration, in gold foil and lacquer of various shades. Chrysanthemum flowers. *Signed* KOMA Yasutada, after design by Norinobu. Early 19th century.

Lent by Mr. H. S. Trower.

- 16** INRŌ. Lacquer to imitate silver. Decoration, togidashi, imitating various metals; also metal in relief. Butterflies and cruciferous plant. *Signed* KOMA Kioriu. End of 18th century.

Lent by Mr. M. Tomkinson.

- 17** INRŌ. Black ground, uniformly poudré with pale gold. Decoration, incrustation of mother-of-pearl, with red and gold lacquer in relief. Sea fish lying on sprigs of bamboo grass. *Signed* Kioriu (KOMA). End of 18th century.

Lent by Mr. H. S. Trower.

- 18** INRŌ. Black lacquer. Decoration, togidashi, with gold and silver lacquer in low relief. Cranes flying over the sea. *Signed* KOMA Sadashige. Early 19th century.

Lent by Mr. H. S. Trower.

- 19** INRŌ. Black lacquer, finely poudré. Decoration, togidashi with gold and red lacquer in low relief. The strand of Takasago. *Signed*, inside upper lid, KOMA Kwansai. Early 19th century.

Lent by Mr. R. Phené Spiers.

- 20 INRŌ. Dark brown lacquer. Horses in low relief. *Signed* Kwansai (KOMA).
Early 19th century.

Lent by Mr. E. L. Montefiore.

- 20a NETSUKÉ. In form of a very small box. Polished black lacquer. Decoration, autumn flowers of black polished lacquer in relief. Moon in togidashi.
Signed Kwansai. By KOMA Kwansai.

Lent by Mr. A. H. Church.

- 21 INRŌ. Inner case of silver. Outer case, lacquer ground to imitate Shibuichi. Decoration, lacquer in relief, imitating various metals, and black lacquer. Yoshiye passing by the Nakoso barrier. *Signed* Bunsai. By KOMA Bunsai.
Early 19th century.

Lent by Mr. M. Tomkinson.

- 22 INRŌ. Black lacquer in the form of a piece of Chinese ink. Edging of gold lacquer. Decoration in low relief. Three envoys in strange costume, with a horse bearing presents. *Inscribed* "To-ban-koku," which may mean Formosa.
Signed, inside upper lid, KOMA Bunsai.

Lent by Mr. E. Gilbertson.

- 23 SUZURI-BAKO. Writing box. Black lacquer. Decoration, in taka-makiye. Landscape with agricultural scenes. The miniature waterwheel inserted behind a plate of rock crystal, is worked by quicksilver, which runs off by the mill-tail.
17th century.

Lent by Mr. M. Tomkinson.

- 24 KWASHI-BAKO (Sweetmeat box). Black lacquer ground. Decoration in taka-makiye. Mountain landscape, with rustic cottages, in the style of the Kano school. Inside, red gold nashiji. Attributed to the 1st KAJIKAWA.
17th century.

Lent by Mr. A. W. Franks.

- 25 SUZURI-BAKO. Writing box. Dead gold ground. Decoration, gold and silver lacquer, in low and high relief, with nashiji, gold and silver foil, and mother-of-pearl. Inside, gyōbu in close flakes. Dwarf torii, with chrysanthemum. School of Kōrin. Early 18th century.

Lent by Mr. G. Salting.

- 26 JŪ-KŌGŌ. Nest of incense boxes. Ground gyōbu in large flakes. Decoration,
& lacquer in low relief, with incrustation of various metals, mother-of-pearl
28 and coral. Rocks and flowers. Ascribed to the 1st KOMA Kiuaku
(died 1715).

Lent by Mr. A. W. Franks.

- 27** KO-DANSU. Small cabinet, with set of drawers. Silver mounts. Fine poudré ground. Decoration, gold lacquer in low relief. Incrustation of flowers in various metals and coral. Plum and wistaria. Style of 1st or 2nd KOMA. About 1700.

Lent by Mr. G. Salting.

- 29** SUZURI-BAKO, with margins of pewter (okiguchi). Nashiji. Decoration, in taka-makiye and mother-of-pearl. A saddled horse among flowers, and two characters in gold foil, the whole forming a short poem in rebus form (uta-ye). About 1700.

Lent by Mr. C. H. Read.

- 30** KŌGŌ. Ground gyōbu, in large flakes. Decoration, various coloured lacquer in low relief, with incrustation of metals and mother-of-pearl. Chrysanthemums and other flowers. Style of 1st or 2nd KOMA. About 1700.

Lent by Mr. G. Salting.

- 31** KŌGŌ. Containing two smaller boxes. Mokume ground, with medallion, inlaid with mother-of-pearl (raden). Decoration, in gold lacquer, coral and ivory. Plum blossom and sea. Early 18th century.

Lent by the Hon. W. F. B. Massey-Mainwaring.

- 32** JŪ-BAKO. Box in tiers. Shaped wood. Gold lacquer in low relief, with gyōbu in flakes. Insects and chrysanthemum. Coral incrustation under the lid, which is shaped like a gourd, on gold ground of varying shades. 18th century.

Lent by Mr. W. Gowland.

- 33** INRŌ. Gold poudré ground. Decoration, gold lacquer in low relief. Incrustation of peony flowers in various metals. Early 18th century.

Lent by Colonel Goff.

- 34** INRŌ. Pale gold ground. Decoration, gold lacquer in high and low relief. Incrustation of shells of silver and gold in high relief, and seaweed of black lacquer. Cord guides plated with silver. Late 17th century.

Lent by Mr. E. Gilbertson.

- 35** SMALL BOX WITH TRAY. In imitation of mask box. Ground with gyōbu in large flakes. Decoration, flowers in gold lacquer, with incrustation of mother-of-pearl, gold and silver. Sides, red lacquer over canvas. About 1700.

Lent by Mr. E. Gilbertson.

- 36 SMALL SQUARE BOX. Black lacquer. Decoration, in togidashi and low relief, gold poudré and silver lacquer. The cherry blossom of Yoshino. Early 18th century.

Lent by the Hon. W. F. B. Massey-Mainwaring.

- 37 SUZURI-BAKO. Taka-makiye on nashiji ground. Inlay of pewter and gold foil. View of Fuji-san, from Miho-no-Matsubara, with salt works and boats. Pewter margins (oki-guchi). Late 17th century.

Lent by Mr. Stuart Samuel.

- 38 CIRCULAR KWASHI-BAKO, WITH SLIDING LID. Pale gold ground. Decoration, chrysanthemum in gold and silver lacquer in low relief. Butterflies in gold and silver foil. Early 18th century.

Lent by the Hon. W. F. B. Massey-Mainwaring.

- 39 KO-DANSU, WITH DRAWERS. Ground, gyōbu in large flakes. Decoration, in gold lacquer in low relief, of varying shades. Incrustation of flowers in gold, silver, mother-of-pearl and coral. Chrysanthemums and other autumn flowers. Silver mountings. Style of KOMA. About 1700.

Lent by Mr. G. Salting.

- 40 SUZURI-BAKO. Ground, nashiji. Decoration, in low relief, of various coloured lacquers. Flowers, incrustation of mother-of-pearl and coral. The temple of Kiyomizu, and cherry tree. Style of 1st KOMA. About 1700.

Lent by the Hon. W. F. B. Massey-Mainwaring.

- 41 KWASHI-BAKO, WITH TRAY. Black lacquer. Decoration, gold lacquer in low relief. Flowers, incrustation of gold, silver and mother-of-pearl. Bouquet of plum and narcissus, wrapped in paper folded in *noshi* form (for a present). Early 18th century.

Lent by Mr. W. H. Cope.

- 42 SQUARE BOX. Black lacquer. Decoration, gold lacquer in low relief. Flowers, incrustation of coral and gold. Plum, camellia and chrysanthemum. Inside, "Kara-kusa" decoration on nashiji. Style of KOMA. 18th century. From the Hamilton Palace sale.

Lent by Mr. G. Salting.

- 43 INRŌ. Black lacquer ground. Decoration of gold lacquer in low relief. With incrustation of coral; plum flower and bamboo. Signed KOMA Yasutada. 18th century. Compare Nos. 42 and 44.

Lent by Mr. G. Salting.

- 44 INRŌ. Black lacquer. Decoration, gold lacquer in low relief. Incrusted with flowers of coral (or more probably stained ivory or bone) and mother-of-pearl. Branch of plum blossom. Style of KOMA. 18th century.

Lent by Mr. G. Salting.

- 45 INRŌ. Bands of different descriptions of lacquer. In the centre band, the white formed by an inlay of minute fragments of eggshell. 18th century.

Lent by Colonel Goff.

- 46 SUZURI-BAKO. Nashiji. Decoration of taka-makiye in gold and silver lacquer with incrustation of various metals and coral. Landscape, with Buddhist temple, pine tree and cranes. Badge of the Usuki Daimyō; repeated on the silver water vessel. Early 18th century.

Lent by Sir Trevor Lawrence.

- 47 SUZURI-BAKO. Nashiji. Decoration, gold and silver lacquer in low relief. Mountain landscape, with Buddhist temple and pavilion built over water. Late 17th century.

Lent by Mr. T. W. Cutler.

- 48 SUZURI-BAKO. With pewter margins (okiguchi). Ground gyōbu in fine flakes. Decoration in taka-makiye. A fan, with design of monkey seated on a rock. The frame of the fan of shakudō and sentoku. Mizu-ire (water-vessel) of silver, with champlévé enamel. About 1700.

Lent by Sir Trevor Lawrence.

- 49 INRŌ. Fine gold poudré ground (kin-fun-ji). Decoration, gold lacquer. Monkeys in brown and red lacquer in low relief. 18th century.

Lent by Mr. R. Phené Spiers.

- 50 INRŌ. Fine gold poudré ground. Decoration, in various coloured lacquers in low relief. Monkey on horseback (Toba-ye school.) 18th century.

Lent by Mr. Willoughby J. G. Loudon.

- 51 INRŌ. Ground togidashi lacquer in black and gold, with gold and metallic lacquer in low relief. A bull attached by rope. 18th century.

Lent by Mr. R. Phené Spiers.

Table Case XII.

Lacquer, chiefly from the middle of 18th Century to the present time.

Kajikawa, Shiomi, Tōyō, Shunshō, Jōkasai and Zeshin.

1 COLLECTION OF LACQUERED NETSUKÉ.

- (A) Netsuke. Carved wood, lacquered. Face of Ivory. Young girl with three rice pots (nabe) on her head to conceal her beauty (Japanese tale).
- (B) Netsuke. Carved wood, lacquered. Squatting coolie, with bag full of demons (oni) on his back.
- (C) Netsuke. Carved wood, lacquered. Face and hand of ivory. Fukurokuju.
- (D) Netsuke. Carved wood, lacquered. The Chinese warrior Kwan-u, stroking his beard.
- (E) Netsuke. Carved wood, lacquered. Kneeling girl, catching a ball. (temari). *Signed* (?)
- (F) Netsuke. Carved wood, lacquered and ivory. Man dancing, with mask of Uzume.
- (G) Netsuke. Carved wood, lacquered. Monkey grasping a persimmon with his foot, and examining a captured flea.
- (H) Netsuke. Carved wood, lacquered. Mask of Uzume. *Signed* Shūzan. Early 18th century.
- (I) Netsuke. Carved wood, lacquered. Shōjō in Nō dance.
- (J) Netsuke. Carved wood, lacquered. Shell, with operculum and rings of growth.
- (K) Netsuke. Carved wood, partly lacquered. Dancer, with mask on top of head. *Signed* Minkoku. Early 19th century.
- (L) Netsuke. Carved wood, the red lacquer worn down to imitate old Kamakura-bori. Shōjō dancer.
- (M) Netsuke. Carved wood, lacquered. Drunken old man, carrying drum (tsuzumi). and dancing.
- (N) Netsuke. Coral and ivory, lacquered. Shōjō in Nō dance.
- (O) Netsuke. Carved wood, lacquered. Colours and decoration of the Buddhist school. Shōki, annoyed by a demon on his hat. *Signed* Shūkwō.
- (P) Netsuke. Carved wood, lacquered. Fish, with eye of glass. Covered with real fish-skin. Mouth stuffed with bamboo grass.
- (Q) Manjū-netsuke. Netsuke in the shape of a manjū cake. Wood lacquered in black and gold. Flying Tengu.
- (R) Netsuke, in shape of small box, gold lacquer inlaid. *Signed* Taishin.
- (S) Manjū-netsuke. Carved wood, inlaid with ivory and mother-of-pearl. Tamamo-no-maye, the beautiful lady who was really a fox. Shadow of fox carved on back. *Signed* Risen.

- (T) Netsuke, in form of ivory box. Lacquered and inlaid. The two hares of the moon pounding mochi. *Signed* Ippōsai Kanzan.
- (U) Netsuke, in form of small box, lacquered to imitate shibuichi. Deer in gold lacquer. *Signed* Shinsai.
- (V) Manjū-netsuke. Carved black wood. Various incrustations. Dragon and tiger. *Inscribed* "Sōyo certifies that this is by Sōmin."
- (W) Netsuke. Carved wood, lacquered, with silver lid, to imitate tea jar of old pottery, partly glazed. *Signed* YANAGAWA Naomasa (for metal work).
- (X) Minute square box. Dark lacquer to imitate iron, inlaid with copper wire and silver. Masts of junks, chidori and moon.
- (Y) Netsuke in form of table, lacquered in style of Ritsuō. Head of Daruma.
- (Z) Netsuke. Black polished lacquer in form of fan. Deer and moon. *Signed* Sōichi.

Lent by Mr. H. S. Trower.

- 2** NETSUKE, in form of karei fish (a kind of flounder). Lacquered in gold and covered with real fish skin, with eyes of glass.

Lent by Sir Trevor Lawrence.

- 2a** NETSUKE, in form of Sambasō dancer. Lacquered in gold and colours.

Lent by Sir Trevor Lawrence.

- 3** INRŌ. Ground of Tsugaru lacquer. Decoration, gold, black and red lacquer in relief. Demon carrying off the umbrella and clogs of Shōki. *Signed* KAJIKAWA. About 1700.

Lent by Mr. E. Gilbertson.

- 4** INRŌ. Polished black lacquer ground. Decoration, lacquer in relief, and incrustation of mother-of-pearl and shibuichi. Tōba (Chinese poet of the 11th century) riding on mule back. *Signed* KAJIKAWA, and, for the metal work, Jōi (died 1760).

Lent by Mr. J. Gurney.

- 5** INRŌ. Black ground, poudré. Decoration, gold lacquer in low relief. Geese flying over rice stubble. *Signed* KAJIKAWA, with seal.

Lent by Mr. R. Phené Spiers.

- 6** INRŌ. Nashiji. Decoration, gold and black lacquer in low relief, and gold foil. Chōryō, picking up the shoe of Kōsekikō. (Chinese story from the time of the Han dynasty). *Signed* KAJIKAWA.

Lent by Colonel Goff.

- 7 INRŌ. Flat gold ground. Decoration, in low relief of gold and red lacquer. Bronze flower vase, writing table, and materials for writing poetry. Signed KAJIKAWA.
Lent by Mr. R. Phené Spiers.
- 8 INRŌ. Black lacquer ground, with rich gyōbu mosaic (kiri-kane). Decoration, gold lacquer in low relief. Cycas trees (sotetsu) and bridge. Signed KAJIKAWA, with seal. 18th century.
Lent by Mr. E. Gilbertson.
- 9 INRŌ. Black and gold lacquer in high relief. Hawk on pine tree. Signed KAJIKAWA. 18th century.
Lent by Mr. R. Phené Spiers.
- 10 INRŌ. Ground black polished lacquer, poudré. Crows seated on branch of black unpolished lacquer, in relief against moon of silver foil. Signed KAJIKAWA, with seal. 18th century.
Lent by Mr. H. S. Trower.
- 11 INRŌ. Polished dead gold ground. Decoration, gold lacquer in relief, with incrustation of carved ivory, mother-of-pearl and tortoiseshell. Urashima pouring wine for Miura Daisuké, and long-tailed tortoise (mino-game). Subjects all relating to prosperous old age. Signed KAJIKAWA, with seal.
Lent by Mr. E. Gilbertson.
- 12 INRŌ. Black polished ground with decoration of togidashi and gold lacquer in low relief. Flying cranes and winter reeds. *Inscribed*, "Kwankō Bunryūsai," with seal. By KAJIKAWA Bunryūsai, official lacquerer (probably at the Shōgun's Court). About 1800.
Lent by Colonel Goff.
- 13 INRŌ. Togidashi. Of gold and coloured lacquers. Three monkeys, with hair of metallic shades, and pink faces. They hold their hands to their mouths, ears and eyes, to avoid the temptations of a wicked world. Seal of SHIOMI Masanari and *Signature* KOMA Kioriu, with *inscription* "copy of painting by Kano Tan-yū Morinobu." The work of SHIOMI and KOMA in conjunction (?) 18th century.
Lent by Mr. E. Gilbertson.
- 14 INRŌ. Togidashi of gold and coloured lacquers. Two rats. Signed SHIOMI Masanari, with seal. 18th century.
Lent by Mr. E. Gilbertson.

- 15** INRŌ. Togidashi. Polished lacquer, black and gold of two shades. Peasants carrying bundles of wood, descending a mountain path. *Seal* of SHIOMI Masanari. 18th century.

Lent by Mr. Stuart Samuel.

- 16** INRŌ. Togidashi. Polished lacquer, black and various metallic tints. Map of Japan, with the names of the provinces written in gold lacquer. *Seal* of SHIOMI Masanari. 18th century.

Lent by Mr. Stuart Samuel.

- 17** INRŌ. Polished black lacquer ground. Decoration, gold lacquer in low relief of two shades. A wild boar tied to the trunk of a tree. *Seal* of SHIOMI Masanari. 18th century.

Lent by Mr. H. S. Trower.

- 18** INRŌ. Togidashi. Polished lacquer, black and gold. Forest of cryptomeria trees (sugi). *Seal* of SHIOMI Masanari. 18th century.

Lent by Mr. Stuart Samuel.

- 19** INRŌ. Black polished lacquer ground. Black crow in low relief seated upon the frame of a sluice-gate (of mother-of-pearl inlay). *Seal* of SHIOMI Masakage. 18th century.

Lent by Mr. H. S. Trower.

- 20** INRŌ. Black lacquer ground. Decoration, gold lacquer in low relief. Pine trunk and branches. Probably by one of the Shunshō family. 18th century.

Lent by Mr. Marcus B. Huish.

- 21** INRŌ. Togidashi. Polished gold and coloured lacquers. Children looking at a "Sishi" dancer. *Inscribed*, "Copy of a drawing by Hanabusa Itchō." Style of Shunshō School. 18th century.

Lent by Mr. E. L. Montefiore.

- 22** INRŌ. Polished black lacquer ground. Decoration, taka-makiye with gyōbu and silver studs. Sea-hawk (tobi) on rock amid waves. Risers decorated with cherry blossom. *Signed* Jōkasai. End of 18th century.

Lent by Mr. M. Tomkinson.

- 23** INRŌ. Polished gold lacquer ground, poudré in parts. Decoration, gold lacquer of various shades in low relief, and mother-of-pearl. Peacock with tail displayed. *Signed* Jōkasai. About 1800.

Lent by Mr. E. W. Hennell.

- 24 INRŌ. Nashiji and polished black ground. Decoration, gold lacquer in relief and gold foil. Two badges, crane with wings displayed, and paulownia (kiri). Signed Jōkasai. About 1800.

Lent by Mr. H. S. Trower.

- 25 INRŌ. Polished gold ground. Decoration, gold, black and red lacquer in relief. Flight of cranes. Signed Jōkasai. About 1800.

Lent by Colonel Goff.

- 26 KŌGŌ. Small flat cylindrical box. Outside, black polished lacquer. The surface minutely wrinkled. Inside, togidashi and gold in low relief of various shades. Lespedeza flowers. Attributed to Jōkasai.

Lent by Mr. Stuart Samuel.

- 27 INRŌ. Polished lacquer ground to imitate shibuichi. Decoration, gold lacquer in low relief. Old plum trunk, with young blossoming shoots. Described by owner as Sendai lacquer. Inscribed "Design of Hōitsu" (1760-1828). Signed Yōyūsai. Early 19th century.

Lent by Mr. E. Gilbertson.

- 28 INRŌ. Polished lacquer ground to imitate shibuichi. Decoration, gold lacquer in relief and mother-of-pearl. Flowering plum branch. Signed Seisai. 18th century.

Lent by Mr. E. Gilbertson.

- 29 TANZAKU-BAKO. Long box for holding paper for writing poems. Nashiji with decoration in relief of gold lacquer of various shades, silver lacquer and gyōbu mosaic. Waterfall, probably Minoō-no-taki. 18th century.

Lent by Mr. Wm. C. Alexander.

- 30 KO-DANSU. Small cabinet with three drawers. Silver mountings. Black ground, closely covered with decoration of gold lacquer in low relief. Small autumn flowers. 18th century.

Lent by Sir Trevor Lawrence.

- 31 SQUARE BOX, WITH DRAWER. Open trellis work top. Silver mounting to imitate tassel of misu. Nashiji with gold lacquer decoration. Medallion with badge of two cranes with necks entwined. Ground of key pattern. 18th century.

Lent by Mr. Wm. C. Alexander.

- 32** FU-BAKO. Box for sending a letter. Togidashi of gold and coloured lacquer. Mottled ground, with scattered maple leaves showing colours changing with the light. 18th century.

Lent by Sir Trevor Lawrence.

- 33** SUZURI-BAKO. Black polished lacquer ground. Decoration, lacquer in shades of silver and gold in low relief; a brush made of eagle's feathers (ha-bōki). Mizu-ire of sentoku encrusted with a silver chrysanthemum flower.

Lent by Mr. G. Salting.

- 34** SUZURI-BAKO. Black polished lacquer ground. Decoration, gold lacquer in high relief and gold foil, helmet (kabuto) and large sword (tachi). *Signed* on scabbard, Kwanshōsai. By Tōyō. Middle of 18th century.

Lent by Mr. G. Salting.

- 35** INRŌ. Gold poudré ground. Clouds and lespedeza in low relief. Mother-of-pearl incrustation of flying cuckoo (hototogisu). *Inscribed* "Designed by Hōgen Eisen." *Signed* Kwanshōsai. By Tōyō. Middle of 18th century.

Lent by Mr. R. Phené Spiers.

- 36** INRŌ, IN THE SHAPE OF A BAG. Togidashi lacquer, gold and various colours. Convolvulus, pinks and other flowers. *Signed* Tōyō. Middle of 18th century.

Lent by Mr. Stuart Samuel.

- 37** INRŌ. Ground of pine wood. Decoration, chiefly gold lacquer; crouching figure of Kintoki with axe. *Signed* Tōyō. Middle of 18th century.

Lent by Mr. H. S. Trower.

- 38** INRŌ. Ground of black lacquer poudré. Decoration, lacquer of various colours in relief and mother-of-pearl; an aged prince resting on a stick with a dove on the crutch (hato-zuye), and supported on either side by an attendant, in the costume of a Kugé. *Inscribed* "Designed by Tōyō." Middle of 18th century.

Lent by Mr. E. L. Montefiore.

- 39** INRŌ. Outer case, red polished lacquer ground. Decoration, in coloured lacquer in low relief; a bird resembling a cassowary. Inner case, bamboo in gold and black togidashi lacquer. After a design by Hōgen Tōshun. *Signed* Kwanshōsai. Middle of 18th century.

Lent by Mr. H. S. Trower.

- 40 INRŌ. Ground of natural wood. Decoration, gold and red lacquer in relief; branch of smilax (sankirai) with berries. *Signed* Tōyō. Middle of 18th century.

Lent by Mr. Stuart Samuel.

- 41 INRŌ. Ground of shunkei lacquer. Decoration, in lacquer of various metallic shades in relief; horses feeding. *Signed* Tōju, at the age of 70. School of Tōyō.

Lent by Mr. H. S. Trower.

- 42 SUZURI-BAKO. Polished black lacquer ground. Decoration in togidashi and gold lacquer in relief, with mosaic of gyōbu; a pine tree overhanging a mountain path. *Signature* engraved in lacquer of base, Shunshō. 18th century.

Lent by Mr. Stuart Samuel.

- 43 BOX, in form of two overlapping sheets of shikishi (paper for writing verses). Black polished lacquer ground. Decoration, dark brown lacquer in low relief, and gold lacquer inlaid with gyōbu mosaic; a bird perching on a fir tree, and the moon over a stormy sea. Attributed by owner to Jōkasai.

Lent by Mr. Stuart Samuel.

- 44 INRŌ. Ground, poudré with shibuichi. Crows, of black lacquer in relief, flying in front of moon. *Signed* Keiōsai. Seal in red lacquer.

Lent by Mr. H. S. Trower.

- 45 INRŌ. Polished black lacquer ground. Decoration, togidashi and gold lacquer in relief, with incrustation of gold foil and mother-of-pearl; iris and woodcock. *Signed* Shigenaga, with seal.

Lent by Mr. M. Tomkinson.

- 46 SUZURI-BAKO. Polished black lacquer. Decoration, gold lacquer in low relief and incrustation of coloured pottery; a cat playing with the cord of a kusudama hanging in front of a bamboo screen (misu). Inside, rough surfaced black lacquer dusted with silver (ishime-ji). *Signed* Ken-ya, on small seal-shaped plaque of pottery.

Lent by Mr. M. Tomkinson.

- 47 INRŌ. Natural wood, in the shape of a pecten shell, incrustated with pottery. Trochus and other shells. *Signed* Ken-ya, on seal-shaped plaque of pottery. 19th century.

Lent by Mr. M. Tomkinson.

- 48** INRŌ. Black polished lacquer, with decoration of same material in low relief. Mallow, wistaria and other flowers. *Signature*, Yūtokusai, engraved on base.
Lent by Mr. H. S. Trower.
- 49** INRŌ. Black polished lacquer, shading into gold. Decoration, gold lacquer in low relief; peacock resting on flowering branch. *Signed* Mitsutoshi.
Lent by Mr. H. S. Trower.
- 50** INRŌ. Togidashi lacquer, black, red and gold; red gouard-shaped fruit. *Signed* Shigenaga, with *seal*.
Lent by Mr. E. Gilbertson.
- 51** INRŌ. Gold lacquer, in relief, on poudré ground, with gyōbu mosaic. Mountain landscape, with waterfall, flowering plum tree, and long tailed tortoises (mino-game). Netsuke, a Sambasō dancer. *Signed* Kakōsai.
Lent by Colonel Goff.
- 52** INRŌ. Polished gold ground, decorated with gold lacquer, in relief, of various shades, and gyōbu mosaic. Fukurokuju riding on a stag. *Signed* Kakōsai.
Lent by Colonel Goff.
- 53** INRŌ. Five lobed. Black polished lacquer ground. Decoration, gold lacquer and mother-of-pearl inlay; bean plant, with flowers and pod. *Signed* YEN-AMI, with *seal* Shigemune.
Lent by Mr. Stuart Samuel.
- 54** INRŌ. Black ground. Decoration, gold lacquer in relief, fine poudré; carp leaping amid waves. *Signed* Myōsai.
Lent by Colonel Goff.
- 55** INRŌ. Poudré ground. Decoration, gold and coloured lacquer in relief; the peach of Momotarō floating down the stream (story of "Peachling"). *Signed* Shōkwasai Gyōbu.
Lent by Mr. E. W. Hennell.
- 56** INRŌ. Polished gold lacquer ground. Decoration, in gold and dark coloured lacquer, in relief; falcon standing on rock. *Signed* Shōkwasai Masatsune.
Lent by Colonel Goff.

- 57 INRŌ. Polished gold ground. Decoration, gold and coloured lacquers, in relief, incrustation of ivory and mother-of-pearl; Yebisu and Daikoku dancing under a straw rope (shime-nawa, to ward off evil influences). *Signed* in lacquer, Shōkwasai, and on mother-of-pearl plaque, Shibayama (for face and hands).

Lent by Mr. E. Gilbertson.

- 58 INRŌ. Polished gold ground. Decoration, gold lacquer, and lacquer imitating other metals, in low relief; mask box, with masks, cap and rattle, for the Nō dance. *Signed* Shōrinsai.

Lent by Mr. R. Phené Spiers.

- 59 INRŌ. Gold lacquer in relief on black ground, poudré, passing into gold. The rake of Jō and Uba, on the strand of Takasago. *Signed* Sōkyūsai.

Lent by Colonel Goff.

- 60 SUZURI-BAKO. In the shape of two overlapping sheets of paper for writing uta (shikishi). Polished black lacquer, one square inlaid with mother-of-pearl, the other lacquered with gold. Two Japanese poems, referring to the spring dawn and the autumn moon. *Signature* YAMADA Jōkasai, engraved in the lacquer.

Lent by Mr. Stuart Samuel.

- 61 INRŌ. Black polished lacquer ground. Decoration, in gold lacquer and mother-of-pearl. Cicada (semi), butterflies, dragonflies and other insects. *Signed* KAJIKAWA, with seal.

Lent by Mr. Edward Dillon.

- 62 INRŌ. Polished lacquer ground to imitate shibuichi. Wild boars in relief, of similar lacquer finely chased, bamboo grass of gold lacquer and mother-of-pearl. Attributed to Zeshin (1807-1891).

Lent by Mr. M. Tomkinson.

- 63 INRŌ. In shape of square box. Ground of partly polished purple-black lacquer. Decoration, of black polished lacquer in low relief; a bridled horse. *Signature* Zeshin, engraved in fine lines. (1807-1891.)

Lent by Mr. M. Tomkinson.

- 64 GWA-JŌ. Album of ten sketches, painted in coloured lacquer on paper. *Signed* Zeshin, with seal; also on two of the sketches, "At the age of 81." (1887.)

Lent by Mr. Wm. C. Alexander.

Wall Case XIII.

Supplementary to Table Cases IX. and X.

- 1 SMALL CABINET. Mounted with silver. Black ground, coarsely decorated with painted gold lacquer and inlay of mother-of-pearl. Sprays of various flowers. Attributed to the period of Ashikaga Yoshimasa. 15th century.

Lent by Mr. M. Tomkinson.

- 2 OKIMONO. Seated figure of a lady. Carved wood, the face silver lacquered, the dress with gold lacquer on brownish and red ground, to represent brocade. The hands appear to have formerly held some object. 17th century, or perhaps earlier.

Lent by Mr. Stuart Samuel.

- 3 TRAY. In form of a Badarai. Base of rough brown lacquer of various shades, representing clouds, partially covering flowering trees of plum and camellia in incrustation of mother-of-pearl. Round the sides, an elaborate incrustation of natural shells, seeds, various minerals and other objects, with landscape of mother-of-pearl inlay between. 17th century or earlier.

Lent by Sir Charles Robinson.

- 4 BOX, in the shape of a nagamochi (travelling chest slung on pole). Fine nashiji, decorated with gold lacquer in low relief, and silver. Flowing pattern of chrysanthemum branches, with medallions. The two badges of Okabé, Inaba no Kami. Copper gilt mountings. 17th century.

Lent by Sir Henry Howorth.

- 5 LARGE MASK. (Men.) Carved wood covered with red lacquer (inside, brownish-black lacquer). Kamakura-bori. Signed inside with gold lacquer, DEME Bingo no Daijō with *kakihan* (monogram). Late 17th century.

Lent by Mr. T. W. Cutler.

- 6 FIGURE OF SAIGYŌ, famous pilgrim, poet and priest of the 12th century. Red lacquer on carved wood. The black patches are mostly painted over the red, apparently as repairs, but some show the original black ground. Kamakura-bori. Probably before 1600.

Lent by Mr. M. Tomkinson.

- 7** TEMPLE GONG (Bangi). Carved wood in form of fish-like monster, the tail ending in the head of a bird. Eyes of glass. Painted with lacquer of various colours. Kamakura-bori. Probably before 1600.
Compare sword (Case V., No. 61).
Lent by Mr. W. Harding Smith.
- 8** LARGE MASK. (Men.) Purple red lacquer (Shunkei-nuri) on carved wood. Inside black lacquer. *Signed* DÉMÉ Bingo no Daijō, TAIRA no Mitsutaka, with *kakihan*, painted in gold lacquer. Kamakura-bori. Late 17th century.
Lent by Mr. T. W. Cutler.
- 9** CIRCULAR BOX on three legs. In the shape of a hokai (for holding rice). Nashiji. Floral decoration of gold lacquer. Mounted with gilt copper.
Lent by Mr. J. Gurney.
- 10** SUZURI-BAKO. In the form of a koto. Nashiji. Decoration, gold poudré, in different tints and fine diapers. Tortoise-shell inlay. Okiguchi of pewter. Early 18th century.
Lent by Colonel Goff.
- 11** SHAKUHACHI (Pipe). Nashiji on bamboo. Two badges represented by the uncovered ground, with gold lacquer decoration of deer. Probably 17th century.
Lent by Mr. E. Gilbertson.
- 12** MODEL OF COURT CARRIAGE (Gosho-guruma), with support and steps. Carved wood lacquered. Nashiji decorated with gold and black lacquer. Diaper pattern, and badge-like decoration of pine and bamboo combined. Lined with sliding panels finely decorated, before which hangs the *misu* (screen of bamboo and silk). Mounts of copper gilt. Drawn by ox of carved wood lacquered black. Probably about 1700.
Lent by Sir Trevor Lawrence.
- 13** KŌRO. Wood, lacquered, with metal cover and inner lining. Black lacquer ground. Decoration, partly togidashi in colours, partly gold lacquer painting. Vines and rough fencing (*magaki*). Attributed to one of the Shunshō family. Early 18th century.
Lent by Sir Trevor Lawrence.
- 14** SUZURI-BAKO. In the shape of a koto. The strings of metal. Mokume and diapered ground of gold lacquer. Okiguchi of pewter. 18th century.
Lent by Sir Trevor Lawrence.

- 15** SMALL JŪ-KŌGŌ. Lid shaped like koto. Gold lacquer, with diapers and floral decoration in low relief.

Lent by Mr. R. Phéné Spiers.

- 16** SMALL OBLONG BOX. Mounted with pewter okiguchi. Fine togidashi lacquer, gold of various shades, and red. Dragon on either side. *Inscribed* "SHIOMI Masanari kore-wo yegaku," and *seal* SHIOMI Masanari. Designed and lacquered by SHIOMI.

Lent by Mr. Stuart Samuel.

- 17** VASE, WITH LID. Lined inside with silver-gilt. Perhaps for the ashes in the incense game. Black lacquer ground. Decoration, gold lacquer. Trellis of bamboo and plum blossom. 18th century.

Lent by Mr. W. Harding Smith.

- 18** KŌGŌ. Very small cylindrical box. Finely polished black lacquer. Decoration, gold lacquer. Kiku and kiri badges. Style of Shunshō. 18th century.

Lent by Colonel Goff.

- 19** SAKÉ BOTTLE. In the form of a kneeling figure of a page (koshō) in ceremonial dress. Carved wood, lacquered. Brocaded robe of nashiji, with kiri flowers of gold and silver lacquer and foil. In his hand he holds a silver tokuri. Attributed to one of the KAJIKAWA family.

Lent by Mr. A. W. Franks.

- 20** BIVALVE SHELL. Inside, plain gold lacquer ground. Decoration, gold and silver lacquer in low relief. (1) Daikoku playing with a rat. (2) Rat gnawing a bifurcated radish (daikon). 18th century.

Lent by Sir Trevor Lawrence.

- 21** SUZURI-BAKO. Black lacquer. Decoration, togidashi and lacquer paint. Gold and various colours, poudré with gold. Wild boar sleeping under a lespedeza bush, and moon. Style of 1st or 2nd Shunshō. Late 17th or early 18th century.

Lent by Mr. W. Harding Smith.

- 22** SEATED FIGURE. Of carved wood, lacquered, in the costume of a Kugé. A scrap of paper pasted on the base says, "This is made by Dai-busshi Sakyō. As "this old and rare specimen should be kept with great care (though originally "only carved wood), it has been lacquered in 1879 with a representation "of the costume of Kusunoki Masashige" (the great Imperialist in the 14th century). Kiku-sui badge of Kusunoki on breast. Judging from the face, which remains unlacquered, the original figure is one of some antiquity.

Lent by Mr. M. Tomkinson.

- 23** SMALL OVAL BOX. Ground of gyōbu in small flakes. Decoration, gold of various shades in low relief. Instruments of the old Court musicians, and misu (hanging bamboo screen). Attributed to 2nd KAJIKAWA. Early 18th century.

Lent by Mr. Stuart Samuel.

- 24** JŪ-KŌGŌ. Nest of incense boxes, inclosed in a small model of a Court carriage. Gold lacquer basket-work ground with kiku badges. Silver mounts. The boxes inside of gyōbu in closely crowded flakes. Early 18th century.

Lent by Sir Trevor Lawrence.

- 25** KO-DANSU. Small cabinet. Nashiji with silver mounts. Decoration, togidashi and gold lacquer in low relief. Onagadori (long-tailed bird) and sprigs of various flowers. Attributed to SHIOMI.

Lent by Mr. Stuart Samuel.

- 26** BOX OF CARVED WOOD. Lacquered in various colours. The goddess Uzume asleep, her head resting on a pillow. 18th century.

Lent by Sir Henry Howorth.

- 27** KŌGŌ. Small square box of natural pine wood lacquer-varnished, with pewter okiguchi. Inside, gold lacquer in low relief. Small waves breaking on the shore with gyōbu inlay to represent shells. Attributed to SHIOMI Masanari.

Lent by Mr. Stuart Samuel.

- 28** SUZURI-BAKO. Black polished lacquer. Design of coloured lacquer in low relief. Figure of a young samurai or page (koshō) with a dog, red brocaded dress, face and hands of silver lacquer. Attributed to one of the KOMA family. 18th century.

Lent by Mr. Stuart Samuel.

- 29** SMALL BOX FOR TEA OR INCENSE. Bamboo, decorated with black and gold lacquer. On the top is written Myōye Shōnin, the name probably of the priest who composed the verses below.

Lent by Mr. Wm. C. Alexander.

- 30** KŌ-BAKO. Box for holding different kinds of incense, and implements used for incense burning. The tray holds six boxes, decorated with birds and flowers in gold lacquer. Lid nashiji, with landscape and folded paper, in gold of various shades, gyōbu and gold foil. Said to have formerly belonged to the Daimyō Mizuno. Attributed to one of the KOMA family. 18th century.

Lent by Sir Trevor Lawrence.

- 31 FUBAKO.** Small despatch-box. Nashiji. Decoration, a camellia flower and folded letter, gold lacquer in relief and mother-of-pearl. Medallions of filigree cloissons filled with coloured lacquer. Attributed to Bunsai.

Lent by Mr. M. Tomkinson.

- 31a INRŌ.** Black lacquer. Decoration, gold lacquer, and filigree cloissons filled with lacquer of various colours imitating enamel. The badge of the Tanabé family. Seal of Bunsai. Early 19th century.

Lent by Mr. E. Gilbertson.

- 32 KŌGŌ.** Small circular box. Togidashi, gold poudré ground. Fruit and leaves of strawberry or bramble. 18th century.

Lent by Mr. Stuart Samuel.

- 33 SMALL CYLINDRICAL BOX.** Nashiji. Decoration, gold of two shades in low relief. A crane with outstretched wings. Attributed to Jōkasai (18th-19th century).

Lent by Mr. Stuart Samuel.

- 34 KO-DANSU.** Small cabinet. Silver mountings. Ground poudré with small gold flakes. Decoration, gold and silver lacquer in low relief; various small flowering plants. Attributed to SHIOMI Masanari. 18th century.

Lent by Mr. Stuart Samuel.

- 35 NATSUMÉ** for powdered tea. Gold lacquer ground. Decoration, gold and black lacquer and incrustation of mother-of-pearl. Foliage and flowers. Signed Kōrin.

Lent by Mr. Wm. C. Alexander.

- 36 NATSUMÉ** for powdered tea. Black polished lacquer. Decoration, gold lacquer shading off into black. Black lacquer twigs of pine in low relief. Inside, conventional chrysanthemum flowers in lacquer, of various metallic shades. Signed, on base, Bunchō.

Lent by Mr. Wm. C. Alexander.

- 37 SUZURI-BAKO.** Brownish black polished lacquer ground, partly covered with plain gold lacquer. Decoration, lacquer in flat low relief, with incrustation of lead, pewter and mother-of-pearl. The poet, Narihira, on horseback. Signed Kōrin (in gold lacquer under the inkstone).

Lent by Mr. Stuart Samuel.

- 38 KŌGŌ. Small box for incense. Dark poudré ground. Decoration, gold lacquer in low relief, plum blossom and bird. Scattered gyōbu to represent snow. Inside, two smaller boxes. 18th century.

Lent by the Hon. W. F. B. Mussey-Mainwaring.

- 39 JŪ-KŌGŌ. Nest of incense boxes. Black lacquer with finely wrinkled surface. Decoration, gold lacquer ; water-wagtail (sekirei) on rock. Inside, gyōbu in large flakes.

Lent by Mr. Wm. C. Alexander.

- 40 KŌGŌ. Small square box. Polished black lacquer. Decoration, gold poudré, and gold of various shades in low relief. Hill top covered with forest trees. Late 18th century.

Lent by Mr. Stuart Samuel.

- 41 SUZURI-BAKO. Inside of lid shown. Nashiji, with decoration in low relief of gold lacquer, gyōbu mosaic, gold foil, and mother-of-pearl. Maple and pine swayed by autumn wind. 18th century.

Lent by Mr. T. W. Cutler.

- 42 SMALL CYLINDRICAL BOX. Ground poudré to imitate shibuichi. Decoration, flowering grasses drawn in gold lacquer.

Lent by Mr. F. Yeats Edwards.

- 43 KŌ-IRÉ. Small oval box. Black polished lacquer, with togidashi decoration of fern. Attributed to one of the Shunshō family. 18th century.

Lent by Mr. Stuart Samuel.

- 44 NATSUMÉ, for powdered tea. Shunkei lacquer, showing natural grain of wood. Riser decorated with landscape of gold lacquer. Attributed to Shōkasai.

Lent by Mr. Stuart Samuel.

- 45 SUZURI-BAKO. Polished black lacquer ground. Decoration, gold lacquer and incrustation of mother-of-pearl and lead. Cleyera tree (sakaki), torii, and rustic hedge. *Signed* on the base, Kōrin, but attributed by owner to 19th century imitation of the Kōrin style.

Lent by Mr. M. Tomkinson.

- 46 JŪ-KŌGŌ. Nest of small square boxes. Polished black lacquer ground, decorated with gold lacquer in low relief, and mother-of-pearl. "The Eight views of Lake Biwa," treated in Chinese style. 18th century.

Lent by Sir Trevor Lawrence.

- 47** SCARF BOX. Decoration, gold lacquer in relief, with gyōbu mosaic. River (of togidashi), winding between low banks, covered with the lespedeza plant (hagi). 18th century.

Lent by Mr. J. M. Swan.

- 48** CABINET, WITH FOUR DRAWERS. Decoration, gold lacquer trellis work, with insects and frogs, over togidashi of various flowers in gold poudré. 18th century.

Lent by Sir Trevor Lawrence.

- 49** BOX, WITH TRAY. Polished black lacquer. Decoration, gold lacquer of two shades in low and high relief. Landscape with houses built over stream, pine tree and sagittaria. 18th century.

Lent by Mr. W. H. Cope.

- 50** SQUARE BOX. Black polished lacquer ground. Decoration, togidashi, in gold, silver and colours. Chinese boys catching butterflies under a cherry tree. Style of the Shunshō family.

Lent by Mr. Stuart Samuel.

- 51** SQUARE BOX, WITH TRAY. Black polished lacquer. Decoration, gold and silver lacquer in low relief. Stag by river and maple tree. Attributed by owner to KOMA Kiuhaku.

Lent by Mr. Stuart Samuel.

- 52** SUZURI-BAKO. Polished ground of thin black lacquer, showing base of woven material. Decoration, togidashi, of silver and gold of two shades. Autumn flowers. Mizu-ire of shibu-ichi, with inlay of silver and gold, in the form of a stag. Red lacquer seal of SHIOMI Masanari.

Lent by Mr. G. Salting.

- 53** NATSUMÉ. Box for powdered tea. Coarse nashiji, with kiku flowers in gold lacquer.

Lent by Colonel Goff.

- 54** OVAL PLAQUE. Dark wood (probably cryptomeria). Natural grain of wood in relief. Decoration, wood, lacquer and mother-of-pearl in high relief. Gourd flask (hyōtan) covered with red netting, and small plant with red berries. Seal, Kwan. By Ritsuō. 18th century.

Lent by Mr. G. Salting.

- 55** SMALL SUZURI-BAKO. Nashiji, decorated with gold and silver lacquer. Cherry-blossom. Silver mizu-ire, also in form of cherry blossom.

Lent by Mr. R. Phéné Spiers.

- 56** BOWL, WITH COVER. Red lacquer, decorated with gold and black lacquer; hawk and pine tree.

Lent by Mr. T. W. Cutler.



Case XIV.

Implements used in Incense burning, and other small objects of lacquer.

- 1 JISSHU-KŌ-BAKO. Box for the implements and articles used in the Game of Perfumes (Kō-awasé). Taka-makiye, on nashi-ji, with plum flowers in silver, and rocks, clouds, &c., in gyōbu. Landscapes, with the combination, pine, bamboo and plum. Inside of lid, chrysanthemums, lespedeza and bamboo grass (arundinacea sp.), with dewdrops in silver.

The Game of Perfumes (Kō-awase) is an ancient game, which was confined to the court nobles and aristocracy, in which various kinds of incense were burnt in a ceremonial manner. The players had to guess the names of the incense or mixtures of incense burnt, and to indicate their decisions by means of the counters with which each was supplied. The incense was used in the form of a coarse powder previously made, or sometimes it was prepared during the game from fragrant woods, which were cut up with the implements (K) on the block (L). It was placed on a mica plate with a silver spoon. The plate was then held over the burning charcoal in the Kōro (E), with the silver forceps seen in (I) until it was thoroughly ignited and the perfume given off. The plate was then placed on one of the mother-of-pearl knobs on the tray (H) to cool. When cold, the ash and unburnt portions were emptied into the box (N). Scented flowers were prohibited in the decoration of the room. No very trustworthy information can be obtained regarding all the details of the game and the exact manner in which the counters and ruled board were used. There were evidently several modes of playing, but no complete account of them has been published in any known Japanese book.

The following articles and implements (A) to (N), which belong to this box, are used in the game:—

- (A) Kiroku-suzuri, writing box used for making notes.
- (B) Box for holding the "ori-suye" (D).
- (C) Kō-fuda-bako, box containing the counters (kō-fuda) in ten small receptacles.

The counters. There are 120 of these, divided into four series of thirty each. The counters of each series bear, respectively, the numerals 1, 2, 3, and the word "guest" (kyaku) on one face, and on the other face, one of the following ten designs: the Japanese

nightingale (*cettia cantans*), a willow, the asarum (*aoi*), mandarin ducks, a cicada, crane, tortoise, chrysanthemum, the moon, and snow crystals. Thus in each series of thirty there are three counters of each of these designs, viz., three bearing a nightingale, three a willow, and so on.

The counters are of shitan wood (*Pterocarpus* sp.) with the numbers and decorations in gold and silver lacquer.

- (D) Ori-suye, small folded bags of gilt paper or silk in which the incense is placed for use.
- (E) Kōro. Small brazier, with cover in pierced silver, for holding the burning charcoal over which the incense is heated.
- (F) Fuda-zutsu. Ivory vessel, in the shape of a bamboo stem, in which the counters are placed by the players.
- (G) Jū-kōgō. Small box in three tiers for holding pieces of fragrant woods, and charcoal.
- (H) Gin-dai. Tray, with thirteen mother-of-pearl medallions in the form of chrysanthemum flowers on nashi-ji. The mica plates bearing the incense, after being heated over the brazier, are placed on these to cool.
- (I) Kō-saji-hi-suji-taté. Silver stand, chased and pierced, for holding the following implements:—
- Gin-basami. Silver forceps by which the mica plates (M) are held over the brazier (E).
- Hai-osaye. A silver spatula used for arranging the ash upon which the burning charcoal rests in the brazier.
- Hi-aji. A small instrument said to be used for testing the heat of the fire.
- (J) Kō-ban. A board ruled in ten columns, each containing ten rectangular spaces. The head of each column bears the name of one of the ten designs found on the counters.
- (K) Frame, in nashiji and kinji, for holding the following implements (kō-dōgu):—

Hi-bashi, "chopsticks" used in arranging the charcoal in the brazier.

Kō-nokogiri, a saw

Nomi, a chisel

A small feather brush

Ko-gatana, a knife

Tetsu-kiné, a hammer

} Used in cutting up and preparing
fragrant woods for use
as incense.

- (L) Kizami-ban. Block, in shitan wood bound with silver, used in cutting up woods for incense.
- (M) Gim-ban. Mica plates, ten in number, with silver edges, upon which the incense is burnt.
- (N) Taki-gara-iré. Vessel, in the form of a bamboo stem, for receiving the ashes of the burnt incense.

The lacquer articles are in kin-ji, makiye and nashi-ji, with landscapes and decorations corresponding with those on the large box 1.

Lent by Mr. J. Gurney.

- 2 KŌGŌ. Small perfume box. Gold lacquer in low relief on a ground of black lacquer. Decoration. Foliage in arabesques, and Chinese birds (onagadori) conventionally represented.

Lent by Mr. A. W. Franks.

- 3 KŌGŌ. Small perfume box. In kin-makiye and hiyōmon. Decoration. The wooden saddle formerly in use in Japan, in relief, bearing a badge. The side flap or saddle cloth in togidashi in imitation of leather with gold arabesques. Sides in plain gold lacquer (kinji). Attributed by the owner to one of the KAJIKAWA family.

Lent by Mr. A. W. Franks.

- 4 SMALL BOX. Lacquer, gold poudré ground, with broad band of arabesques upon which are cherry flowers in kin-makiye in low relief.

Lent by Mr. Wm. C. Alexander.

- 5 JŪ-KŌGŌ. Small box in tiers. Togidashi and coarse gold poudré. Diapers on a dark ground of lacquer with gold poudré.

Lent by Colonel Goff.

- 6 KO-DANSU. Two small cabinets. Gold lacquer on plain wood (Pterocarpus) with thin plates of silver and gold inlaid, and silver mounts. Peonies and butterflies. Pine, bamboo and plum.

Lent by Colonel Goff.

- 7 KŌGŌ. Small perfume box. Togidashi in two kinds of gold on a black ground. A man and woman bleaching cotton cloth by the side of a stream. *Inscribed* "Hokusai-ō no ye Kajikawa utsusu" with *seal*. A picture by Hokusai (born 1760, died 1849) copied by KAJIKAWA.

Lent by Mr. Stuart Samuel.

- 8 KŌGŌ. Small perfume box. Togidashi in three kinds of gold. Cryptomeria and pines. The dawn indicated by mist and red clouds.

Lent by Mr. Wm. C. Alexander.

- 9 TABAKO-IRÉ. Tobacco pouch. Made of shells of the Haliotis (awabi). A snake and frog in taka-makiye and gold poudré. Cover, wood carved to represent a rock, with a snail in shell inlaid. *Signed* Shōmosai with *kakihan*.

Lent by Mr. H. S. Trower.

- 10 WHISTLE, in the form of a miniature conch (hora), used now by pilgrims and in ancient times in battle. Lacquer with silver and gold poudré. Attributed by the owner "probably" to KOMA Yasunori.

Lent by Mr. A. W. Franks.

- 11 COVERED BOX. Gold lacquer on a black ground. Edges of box and cover mounted with silver. The badge of the Tokugawa family of Shōguns, and floral arabesques.

Lent by Mr. Wm. C. Alexander.

- 12 JŪ-KŌGŌ. Small box in three tiers used in the Perfume Game. See No. 1 (G). Gold lacquer with kinji and gyōbu nashiji and gold poudré. Flowering shrubs lespedeza on the banks of a stream.

Lent by Mr. Wm. C. Alexander.

13. KO-BAKO. Small box in the form of a bivalve. Quails in relief in brown lacquer, with lines in gold lacquer on a silver and lacquer ground (ginji), in imitation of shibuichi encrusted with copper. After a design by Ryōkwa Hōitsu (died 1828). *Signed* Yōyūsai.

Lent by Mr. Wm. C. Alexander.

- 14 ZUSHI. Small shrine in the form of a box. Outside, gold lacquer kinji with the kiri and kiku badges in black on the cover, and the badge of the Tokugawa family on the bottom. The inside contains a figure of Bishamon, one of the seven gods of Good Fortune, supported by a female divinity and attended by two guardian demons.

Lent by Mr. T. W. Cutler.

- 15 ZUSHI. A portable shrine in the form of a small box. Cover in togidashi. Diapers and medallions in two kinds of gold in coarse poudré on a red and gold poudré ground. Inside of box, kin-nashiji. The figure of Amida (Amitābha) is of the wood of a camphor tree (Cinnamomum camphora) from the ruined temple of Hiso in the province of Yamato. Below the figure, in six compartments, are rolled pebbles, chiefly of quartz, in resemblance of Buddhist relics (Shari), covered with a plate of rock crystal.

Lent by Mr. M. Tomkinson.

- 16** MINIATURE MASK. Box with model of a mask used in a ceremonial dance. Carved wood, gilt and painted in colours. Box, gold and black lacquer, chequer and misu pattern with paulownia flowers arranged as a badge.

Lent by Sir Trevor Lawrence.

- 17** KŌGŌ. Small perfume box. Togidashi and kin-makiye. Ground of togidashi in several tints of gold and red lacquer. Chrysanthemum flowers and arabesques. Decorated with broad zig-zag band of kin-makiye, bearing autumn flowers.

Lent by Mr. E. Gilbertson.

- 18** JŪ-KŌGŌ. A small box for incense in three tiers, in the form of a temple bell (tsuri-gané); kin-gin-makiye.

Lent by Mr. R. Phené Spiers.

- 19** KŌGŌ Small perfumed box. Tsuishu. Carved red lacquer, on a ground of conventional waves (sei-gai-nami). Bands of conventional leaves, and of a modification of the raimon fret pattern surround the bottom of the box.

Lent by Mr. G. Salting.

- 20** ZUSHI. Small shrine containing a figure of a Buddhist divinity standing on a lotus. Inside the doors and behind the figure are representations of the precious things (takara-mono). See Glossary. Outside, kin makiye and gyōbu on a nashiji ground. Peonies with rocks and clouds.

Lent by Mr. E. Gilbertson.

- 21** KŌGŌ. Small perfume box. Togidashi. A phoenix (Hōwō) in various shades of gold lacquer, on a black ground.

Lent by Mr. Wm. C. Alexander.

- 22** KŌ-DAI. Stand for the implements and articles used in the "Game of Perfumes." Kin-makiye, hiyōmon and gyōbu on a nashiji ground. Peony flowers, leaves and arabesques in gold lacquer, in three tints of gold in low relief. The badge of the Tokugawa family in plates of gold and kin-makiye.

Lent by Mr. J. Gurney.

- 23** A. to P. KŌ-DŌGU. Implements and articles for the "Game of Perfumes," belonging to the Jisshu-kō-bako, Case XVI., No. 43. Black lacquer, with decoration in two tints of gold. Hexagonal diapers, paulownia flowers, and the badge of the Hosokawa family of daimyō.

The Set contains some articles in addition to those comprised in No. 1; also some differing from them; these only will be described here. For a description of the others, reference is requested to No. 1.

- (A) Kō-bon. Tray upon which several of the articles are placed during the game.
- (B) Kōro. A pair of braziers.
- (C) Takigara-iré. Vessel for the incense ash.
- (D) Fuda-zutsu. Vessel for receiving the counters.
- (E) Kō-saji-hi-suji-taté. Stand, in silver, pierced and chased with cranes and conventional clouds. Contains the following implements :—
 Gim-basami, silver forceps.
 Hai-osaye, silver spatula.
 A feather brush.
 Kō-saji, silver incense spoon.
- (F) Kōgō. Box for holding fragrant woods.
- (G) Ori-suye. Small bags of silk, decorated with gold, in a box containing ten.
- (H) Kō-fuda-bako. Box containing counters (kō-fuda), in ten small deep trays.

The counters are 120 in number. They are divided into four series which are marked respectively with the numbers 1, 2, 3, and the syllabic character "U," signifying guest, on one side. This side also bears in one corner, in addition to these marks, the crescent moon (mika-zuki) or a plum flower, or the corner is left vacant. The other side of each counter is decorated with one of the following designs :—

- Shō, a mouth organ.
- Hichi-riki, a flageolet.
- Koto, a horizontal lyre of thirteen strings.
- Biwa, a lute.
- Yamato-goto, a horizontal lyre of six strings.
- Ō-teki, a flute.
- Kakko, an ancient form of drum.
- Tori-kabuto, a cap worn in ceremonial dances.
- Furi-tsuzumi, two small drums fixed to a staff.
- Tai-ko, a flat drum in a perpendicular frame.
- Shō-ko, a gong suspended in a circular frame.
- Zu-daké, Pandean pipes.

The numbers and designs are in gold and coloured lacquer on the plain wood.

- (I) Kō-ban. A board ruled in twelve columns, each column containing six rectangular spaces. It is divided into two parts, the first six columns (on the right) being intended for the counters bearing the plum flower and the other six for those bearing the crescent moon. At the top of each column is the name of one of the twelve designs which appear on the counters.
- (J) Nobori. Small flags, of which there are twelve, with floral and other designs. The two shown bear the sun and crescent moon—a very ancient device—and wistaria flowers.
- (K) Frame for holding the following implements :—
 Nomi : a chisel.
 Kō-zuchi : a hammer.
 Ko-gatana : a knife.
 Hibashi : “chopsticks,” for arranging the fire in the brazier.
 Kō-bashi : “chopsticks,” for use with incense.
- (L) Kō-tsutsumi. Wrappers containing packets of perfume. There are twelve of these, each decorated with gold and coloured designs, flowers, birds, landscapes, &c. Only two are shown—one decorated with a landscape, with a bridge in the foreground in the style of the Yamato-ye ; and the other with the pine, bamboo and plum.
- (M) Wrapper containing plain folded sheets of paper (nanori-gami), on which the names of the players are written.
- (N) Gim-ban. Mica plates, with silver edges, ten in number.
- (O) Kizami-ban. Wooden block.
- (P) Gin-dai. Tray with mother-of-pearl medallions.

Lent by Sir Trevor Lawrence.

- 24** TAKI-GARA-IRÉ. A vessel for receiving the ashes of burnt incense in the Perfume Game. Polished red lacquer. Decorated with chrysanthemums and arabesques in gold and black. The lower portion surrounded with the fret called manji-kuzushi.

Lent by Sir Trevor Lawrence.

- 25** KO-BAKO. Small box. Togidashi and taka-makiye, the higher parts with gyōbu. The upper reaches of the Yoshino river, with clouds of fireflies. Attributed by the owner to one of the KAJIKAWA family.

Lent by Mr. A. W. Franks.

- 26** KO-BAKO. Small box. Polished black lacquer sprinkled with gold, with maple leaves. Medallions in the forms of fans and scrolls in kin-makiye. Pheasants and autumn flowers, sparrows and bamboos, and similar designs. Signed Hōmin, with kakihan.

Lent by Mr. Willoughby J. G. Loudon.

- 27** JŪ-KŌGŌ. Small box, in two tiers. Kin-nashiji ground, decorated with autumn flowers in kin-makiye, grey silver and red lacquer. The chrysanthemum, platycodon, patrinia, smilax, &c.

Lent by Mr. Stuart Samuel.

- 28** MINATURE TABLE FOR OFFERINGS (Sambō). Upon it, resting on fern leaves, (Polypodium dichotomum) are two cakes of gelatinous rice (mochi) and a prawn (Palinurus) which are eaten at the New Year. The ground is kinji, the rice cakes of silver lacquer, and the prawn in red, in relief. Other parts of the table and stand in nashiji. Attributed by the owner to Jōkasai. 18th century.

Lent by Mr. A. W. Franks.

- 29** KO-BAKO. Small box in the form of a chrysanthemum flower in relief; kin-makiye and gyōbu. Attributed by the owner to one of the KAJIKAWA family.

Lent by Mr. A. W. Franks.

- 30** KŌGŌ. Small perfume box with tray, below which are two smaller boxes.

Box. Kin-makiye in low relief. Plum flowers, in two tints of gold, on a gold poudré ground.

Tray. Taka-makiye and gyōbu. An iris pond. Border, gyōbu in imitation of fish skin.

Lent by Mr. Wm. C. Alexander.

- 31** KO-BAKO. Small box in the form of a horizontal lyre (koto), containing three small incense boxes (kōgō). The middle parts of the cover are of mokume lacquer, the remainder of gold poudré. Decoration in imitation of the ordinary koto. Sides and parts of the cover in coarse nashiji resembling gyōbu. The small kōgō inside are decorated in gold and dark lacquer on kinji. The pawlownia, chrysanthemum and cherry flowers, birds and leaves.

Lent by Sir Trevor Lawrence.

- 32** KO-BAKO. Small box in the form of an armour case (yoroi-bitsu). Nashiji with flowers of the Astragalus lotoides (gengé-bana), in green, brown and gold lacquer on a raised ground of red and black lacquer. Attributed by the owner to Yōsei. 17th century.

Lent by Mr. A. W. Franks.

- 33** KŌRO. Incense burner with box for incense in the form of a perfume vaporizer (chōji-buro). Nashiji decorated with the phoenix (hōō), arabesques, and ships sailing along a pine-clad shore, in gold lacquer and gyōbu. 16th century.

Lent by Mr. G. Salting.

- 34 KO-BAKO. Small four-lobed box. Medallions in makiye on a chequer ground of black and gold. Decorated with peonies, pinks, chrysanthemums, irises and other flowers, butterflies, cranes and other birds. Edges of box mounted with silver rims (okiguchi).

Lent by Mr. E. Gilbertson.

- 35 JŪ-KŌGŌ. Small box in three tiers used in the Perfume Game. Kin-makiye, with cherry flowers in silver foil (hiyōmon), maple leaves in two tints of gold, and diapers.

Lent by Colonel Goff.

- 36 JŪ-KŌGŌ. Small perfume box in two tiers. Togidashi. Decoration lespedeza and eulalia grass (susuki) on a black and gold poudré ground.

Lent by Mr. Stuart Samuel.

- 37 KO-BAKO. Small four lobed box. Polished black lacquer sprinkled with gold, with maple leaves in togidashi and makiye. Medallions of various forms with landscape, birds and flowers, in kin-makiye. Signed Hōmin, with *kakihan*.

Lent by Mr. Willoughby J. G. Loudon.

- 38 KO-BAKO. Small box. Kin-makiye and taka-makiye, togidashi, gyōbu and kinji. On the top of the cover a hanging ball of flowers (kusu-dama). A hanging picture (kakemono) with the New Year decoration of fern (Polypodium dichotomum), leaves, wisps of straw and leaves of the *Melia japonica* (yuzuriha) and a fan with the flowering cherry (sakura). Sides decorated with a choshi, tosan, flower vase, chrysanthemums, tanjaku and shikishi sheets for poems, and chrysanthemum leaves.

Lent by Mr. Willoughby J. G. Loudon.

- 39 KO-BAKO. Small box with cover, in the form of bivalve shells. Gold lacquer on gold ground. A bird perched on a magnolia tree—in gold and red lacquer—on the banks of a stream. The stream in togidashi.

Lent by Mr. E. W. Hennell.

- 40 KŌGŌ, small perfume box. Cover, floral diapers in red, brown and gold lacquer, with cherry flowers, and a bag used for perfume (taga-sode) in the form of a lady's sleeve, in kin-makiye. Around the sides of the box are plum flowers, in kin-makiye on kinji.

Lent by Mr. Wm. C. Alexander.

- 41 KO-BAKO, small box. Kinji, encrusted (hiyōmon) with thin plates of gold in the form of a badge or conventional flower.

Lent by Colonel Goff.

Case XV.

Chiefly large pieces of 18th Century Lacquer.

- 1 SAGÉ-JŪ. Picnic box. Nashiji lacquer. Decoration, gold lacquer in low relief, silver lacquer, with a little colour. Two saké bottles of pewter. Nine subjects from the "Twenty-four Tales of Filial Piety" (Nijūshi-kō). 18th century.

Lent by Sir Trevor Lawrence.

- 2 JIKIRŌ. Nest of boxes, for food and saké, in the shape of a large bottle-gourd (hyōtan). Natural wood covered with transparent lacquer, carved in fine string-like courses. Decoration, gold lacquer in low relief; the flower and leaves of the bottle-gourd. Lacquered inside with fine nashiji. 18th century.

Lent by Mr. W. G. Rawlinson.

- 3 BOX, with rounded edges. Made of plaited bamboo, covered with transparent lacquer. The outside partly covered with gold and silver lacquer in low relief. Cherry trees in blossom, the flowers of gold of two shades. Inside wholly lacquered, bamboos of gold lacquer of various shades in low relief on nashiji. Silk cord attached to silver mounts in form of battledore and shuttlecock. Late 18th century.

Lent by Mr. Wm. C. Alexander.

- 4 SAGÉ-JŪ. Picnic box. Nashiji, decorated with Chinese and Japanese fans (uchiwa), with silk tassels; gold lacquer in low relief. The design of each fan is different, and consists chiefly of flowers, birds and other animals expressed in every variety of lacquer. The saké bottles are made of silver. Attributed by owner to one of the KOMA family. 18th century.

Lent by Mr. Stuart Samuel.

- 5 JŪ-BAKO. Square box in two tiers, with lid. Black and gold lacquer of various shades in low relief. The sides and lid divided by a diagonal line into two fields. On the one side pine branches on nashiji, on the other chess-board division of gold and black, the black squares filled with a badge-like design. One tier is probably missing. Early 18th century.

Lent by Mr. T. W. Cutler.

- 6 OBLONG BOX, with rounded sides. Black, unpolished ground, covered both inside and out with gyōbu in flakes. Outside plain. Inside decorated with incrustation of various metals in low and high relief; maple leaves floating down stream; disc of full moon above. Early 18th century.

Lent by Mr. G. Salting.

- 7 RYŌSHI-BUNKO. Manuscript box. Nashiji, with decoration of gold lacquer in two shades, and silver lacquer, gyōbu inlay of gold and silver, in mosaic of squares and small rods. On the lid, in the foreground, a small shintō shrine, divided by swift river from a village of rude cottages; above this rises a mountain side covered with cherry trees in blossom and other fruit trees, from behind which appear the roofs of the buildings of a Buddhist temple. Similar landscapes round the sides. Inside, plain nashiji. 18th century.

Lent by Mr. J. Gurney.

- 8 OBLONG BOX, with copper gilt rings for silk cord. Black ground, richly decorated with gold painted lacquer, gold and silver foil and mother-of-pearl. The Tokugawa badge of three hollyhock leaves in centre, scattered plum blossom conventionalised and feather-like leaves. 18th century.

Lent by Mr. R. Phené Spiers.

- 9 SQUARE CABINET, WITH DRAWERS. Richly mounted with silver. Reddish natural wood (keyaki?) lacquer varnished. Decoration, gold lacquer of various shades, silver lacquer and gold foil. Flowering sprays of the lespedeza plant. Signed (inside) KOMA Yasutada. About 1800.

Lent by Mr. M. Tomkinson.

- 10 SAGÉ-JŪ. Picnic box. Nashiji lacquer decorated with gold lacquer of various shades in high and low relief. The sake vessel, of octagonal shape, is also of nashiji lacquer, with a decoration of Chinese mountain landscape; this appears to be of a greater age than the rest, resembling 17th century lacquer. The nest of boxes, the frame and the trays, decorated with flowers, insects, shells, and various Chinese figure subjects and landscapes. Early 18th century.

Lent by Mr. E. W. Hennell.

- 11 RYŌSHI-BUNKO. Manuscript box, with tray. On the lid, the ground is completely covered with gyōbu mosaic, of gold and silver tesserae, the gold of varying shades between yellow and deep red, the silver now nearly black. Decoration, in gold lacquer in low relief of various shades, with a little silver lacquer: a mountain stream flowing between low rocks, which are covered with bushes of Kerria (yamabuki). The same design carried round the sides. The quadrant edging has a lacquer ground, imitating shibuichi, with floral decoration in gold lacquer. Inside of box of plain nashiji. Attributed to one of the KAJIKAWA family. (Compare signed inrō, Case XII, No. 8). Early 18th century.

Lent by Mr. G. Salting.

- 12** SUZURI-BAKO. Writing box. Similar material and decoration to No. 11, to which it forms the companion.

Lent by Mr. Stuart Samuel.

- 13** SUZURI-BAKO. Polished black lacquer ground. Decoration, of gold lacquer in low relief, and silver foil; a grove of flowering cherry trees and pines. 18th century.

Lent by Mr. M. Tomkinson.

- 14** RYŌSHI-BUNKO. Manuscript box. Nashiji with clouds in low relief of polished dead gold lacquer inlaid with gyōbu mosaic, the tesserae of various forms. Decoration, in low relief, gold and coloured lacquer and gold foil. On the lid and sides are subjects from the Genji Monogatari treated in the style known as Yamato-ye. Attributed to one of the KAJIKAWA family. Early 18th century.

Lent by Mr. Stuart Samuel.

- 15** SUZURI-BAKO. Writing box. Similar material and decoration to No. 14, of which it is the companion. Interior, with mizu-ire in the shape of the badge of the Nabeshima family, the Daimyō of Saga: decoration of autumn flowers and clouds in the style known as Yamato-ye.

Lent by Mr. Stuart Samuel.

- 16** RYŌSHI-BUNKO. Manuscript box. Aventurine ground (nashiji). Decorated with gold lacquer of various tints in low and high relief, gold and silver gyōbu mosaic, and coral and metal incrustation. A river between rocky banks on which are growing pine and orange trees, conventionally treated; waterfowl of gold and shakudō incrustation. On the tray, a sea landscape with salt works. Attributed to one of the KAJIKAWA. Early 18th century.

Lent by Sir Trevor Lawrence.

- 17** KŌ-DANSU. Cabinet with three drawers. One of these drawers contains a set of twelve cylindrical boxes and an oblong box, for holding incense. Gold lacquer of various shades in low relief, inlaid with fine gyōbu mosaic, and foil of gold and silver. The top and front form one continuous design. A mountain torrent, with cherry trees in full blossom. 18th century.

Lent by Mr. M. Tomkinson.

- 18** RYŌSHI-BUNKO. Manuscript box. Gyōbu ground, in small closely packed flakes. Decoration, of gold lacquer in low relief, with gyōbu mosaic and gold foil; wild cherry (yama-zakura) growing by a winding stream. Attributed to one of the KAJIKAWA family. 18th century.

Lent by Mr. G. Salting.

- 19** SUZURI-BAKO. Writing box. Nashiji. Decoration, gold lacquer in low relief of various shades, and lacquer of other metallic shades, with gyōbu mosaic, gyōbu in flakes, and gold foil. The stormy lake represented by togidashi of metallic tints. The eight views of Lake Biwa (Ōmi Hakkei). Mizu-ire of copper inlaid with gold. Early 18th century.

Lent by Mr. W. Gowland.

- 20** KŌ-DAI. Stand with lid, containing three boxes for holding incense. The lid in form of a rock, covered with seaweed and washed by the waves; dark nashiji, with gold lacquer in low relief. Inside, on the stand, are three small boxes, plain gold lacquer ground, with decoration in gold lacquer of various shades and red; conventional sea, scattered over with a great variety of sea-shells, sea-urchins, &c. Late 18th century.

Lent by Mr. A. W. Franks.

- 21** RYŌSHI-BUNKO. Manuscript box. On the lid, a large medallion, surrounded by a beading of pewter, upon a ground of gyōbu of irregular mosaic. The quadrant edge of lacquer to imitate gold inlay on iron. The large picture, of gold lacquer in various shades, low and high relief, with gyōbu mosaic, represents the long bridge at Seta (Seta no naga-hashī), a post town of the Tōkaidō, on the shore of Lake Biwa. In middle distance, the castle of Zezé, and the pine-tree of Karasaki, with Mii-dera on the hills behind and Ishiyama introduced in the near foreground. To contrast with this famous Japanese landscape (a version of the Ōmi Hakkei), on the sides of the box, in similar medallions, are famous Chinese landscapes, and views of a Chinese lake (Shōjō Hakkei). Early 18th century.

Lent by Mr. M. Tomkinson.

- 22** JIKIRŌ. Large spherical nest of trays, for holding food. The ground of each tier of different colours—black, dark green, red, yellowish brown, and a dark grained nashiji. Inside, with irregular gyōbu flakes. Decoration, gold lacquer of various shades in low and high relief: a branch of the weeping cherry (shidaré-zakura) forms the handle of the top tier, and the flowering sprays fall down around.

Lent by Sir Trevor Lawrence.

- 23** SMALL SQUARE BOX. Nashiji. Decoration, gold lacquer in relief and intaglio; three shells elaborately decorated (from the Shell Game), and maple leaves scattered over the ground.

Lent by Sir Trevor Lawrence.

- 24** SMALL BOX. Of shaped wood. Black lacquer ground, poudré in parts with gold. Decoration, in low relief, of gold and silver lacquer and gold foil: peony flower and leaves. 18th century.

Lent by Mr. W. Gowland.

- 25** SMALL BOX. The lid shaped like a shell. Nashiji. Decorated with scattered chrysanthemum flowers, of gold lacquer of various shades, in low relief. 18th century.

Lent by Mr. W. Gowland.

- 26** SUZURI-BAKO. Writing box. Polished black lacquer ground. Decoration, in low relief, of gold lacquer of various shades, with a little coloured lacquer: cranes by the waterside, and pine trees: above, the sun, half covered by clouds, in togidashi, with varying reflections. 18th century.

Lent by Sir Trevor Lawrence.

- 27** SUZURI-BAKO. Small writing box. Polished black lacquer ground. Decoration, gold and coloured lacquer, in low relief: saddled horse and bamboos.

Lent by Mr. G. Salting.

- 28** RYŌSHI-BUNKO. Manuscript box. Black polished lacquer ground, poudré in places. Decoration, togidashi of gold, of various shades, with scattered gyōbu mosaic: rocky mountain landscape, in the foreground, the gate and tile-covered wall of a Buddhist temple, of which the roofs appear above the cryptomeria, pine and flowering cherry trees in the middle distance. 18th century.

Lent by Sir Trevor Lawrence.

- 29** RYŌSHI-BUNKO. Manuscript box, with tray. Ground of clouded nashiji. Decoration, gold lacquer, in low relief, to represent seaweed, amid which are swimming fish, in high relief, of mother-of-pearl, red lacquer and other materials. On the sides, a crab, a cuttlefish and scattered shells. Various ascribed to School of Yōsei, and to Hanzan.

Lent by Mr. Stuart Samuel.

- 30** SUZURI-BAKO. Writing box. The margins of pewter (okiguchi). Inside of lid, nashiji passing gradually into plain gold, and again into gyōbu mosaic. Decoration, gold lacquer in relief, rocks of gyōbu mosaic, with pines and flowering cherry-trees overhanging a waterfall. Outside of lid, similar material, with silver gyōbu mosaic. Within the box, a mizu-ire in form of a "treasure boat" (takara-bune); holder of ink-cake (sumi-hasami), knife and puncturing needle (kiri) of nashiji lacquer with silver mounts. 18th century.

Lent by Mr. J. Gurney.

- 31** RYŌSHI-BUNKO. Manuscript box. Polished black lacquer ground. Decoration, a figure of a Chinese sage, in lacquer of various metallic colours; inside of lid, togidashi decoration, lotus and kingfisher. Signed (under lid) TATSUKI uji Takahiro, with seal. 18th century.

Lent by Sir Trevor Lawrence.

- 32** SMALL OBLONG BOX. Decoration, diapers of gold lacquer in low relief, on black ground, over which, in gold lacquer of greenish shade, plum blossom and pine needles to imitate rapid brush work. About 1700.

Lent by Sir Trevor Lawrence.

- 33** SUZURI-BAKO. Writing box. Black lacquer ground. Decoration, of dark coloured lacquer in high relief, consisting of:—1. An ink-stone, *inscribed* "Kōro-kwan"—residence of the Chinese and Korean embassies; a copy, probably, of a celebrated object. 2. A penholder, *inscribed* "Muchūan"—a studio name of Ritsuō. 3. An old circular slab of Chinese ink, with *signature* of Ritsuō, *seal* Kwan, and *date* 11th year of Kyōhō (1726). By Ritsuō.

Lent by Mr. M. Tomkinson.

- 34** OBLONG BOX. Nashiji. Decoration, gold lacquer in low relief, gold foil and silver lacquer; key pattern on quadrant edges: chrysanthemums, pinks and other flowers. Attributed to one of the KAJIKAWA family.

Lent by Mr. A. W. Franks.

- 35** RYŌSHI-BUNKO. Manuscript box. Lid of polished black lacquer, almost completely covered by a decoration of clouds and cherry blossom. Clouds in relief of fine nashiji sprinkled with irregular grains of gyōbu: trunk of cherry, gold lacquer covered with pale gold gyōbu mosaic: the flowers of mother-of-pearl incrustation. Sides of box of clouded nashiji. The inside a plain ground poudré with metallic grains of various metals. The corners repaired with silver. 18th century.

Lent by Sir Trevor Lawrence.

- 36** FU-BAKO. Oblong box for a letter. Nashiji, with decoration of lacquer in low relief and togidashi, gold lacquer of various shades and silver lacquer: Chinese and Japanese fans (uchiwa) with silk tassels. 18th century.

Lent by Sir Trevor Lawrence.

- 37** JŪ-BAKO. Nest of boxes for food. Polished brownish black lacquer, decorated with mother-of-pearl inlay, gold lacquer painted over the ground (hira-makiye) and nashiji. Boatmen, punting boats laden with brushwood up stream. Attributed to Sōyetsu.

Lent by Sir Trevor Lawrence.

- 38** SMALL BOX, in the shape of the folded paper (noshi), which accompanies presents. Gold lacquer, of various shades, and gyōbu in flakes. The top to represent a richly decorated sheet of noshi, tied with paper cord (mizuhiki). Inside, silver nashiji. Late 18th century.

Lent by Sir Trevor Lawrence.

- 39** SHO-DANA. Cabinet, with shelves, cupboard and drawers, with silver mountings. Brownish black lacquer ground, with gold lacquer decoration in low relief, and gyōbu mosaic. Pine trees growing on sandy and rocky seashore. Interior, plain nashiji.

Lent by Mr. Wm. C. Alexander.

- 40** SMALL BOX, from the set for Perfume Game. Togidashi lacquer, red and gold. maple leaves on black ground. 18th century, in the style of KOMA Kiuhaku.

Lent by the Hon. W. F. B. Massey-Mainwaring.

- 41** OBLONG BOX, WITH TRAY. Polished black lacquer ground. Decoration, gold, silver, and red lacquer in low relief; scattered plum blossom. Attributed to one of the KOMA family.

Lent by Mr. G. Salting.

- 42** SMALL BOX IN THE SHAPE OF A LUTE (BIWA). Carved wood covered with black and dark red lacquer. Inside, nashiji, with floral decoration. Attributed to Jōkasai. 18th century.

Lent by Sir Trevor Lawrence.

- 43** SMALL TRAY. Nashiji. Decoration, gold and brownish lacquer in low relief. Two of the red-haired saké drinkers (Shōjō) in a landscape of Chinese school. Late 17th century.

Lent by Mr. R. Phené Spiers.

- 44** TE-BAKO. Lit:—"handy box." Pewter margins (okiguchi). Polished black lacquer, with decoration of gold in various shades in low relief and gold foil: autumn flowers and grasses. Attributed to Yōyūsai. 18th century.

Lent by Mr. A. W. Franks.

- 45** SUZURI-BAKO. Writing box. Nashiji, with decoration in gold lacquer of various shades in low relief, and gyōbu mosaic: chrysanthemums. 18th century.

Lent by Mr. J. Gurney.

- 46** HEXAGONAL OPENWORK FRAME, on stand ; of two tiers, each containing three small hexagonal boxes, probably for holding incense. Dull gold ground, with decoration in low relief of gold lacquer, gyōbu mosaic and gold foil : the cherry trees of Yoshino. Attributed to one of the KAJIKAWA family. Early 18th century.

Lent by Sir Trevor Lawrence.

- 47** SAGÉ-JŪ. Picnic box. The frame of red, green and yellow lacquer in low relief upon a lacquer base resembling coarse canvas : Chinese bird and flowers on the top, plum blossom at the sides. The nest of boxes of tsuishu, diapered ground, surrounding medallion of mottled lacquer, with engraved pattern, resembling Tsugaru lacquer. The saké-bottle, dark red in relief upon a red "frotté" ground showing the black base (suri-hagashi). (Compare the box and bottle, Nos. 21 and 23 in Case XVIII.) Probably 18th century.

Lent by Mr. Frank Dillon.

- 48** SUZURI-BAKO. Writing box. The margins of pewter (okiguchi). Nashiji, decorated in low and high relief, with coloured lacquers and silver foil : a flute with the inscription "gaku-sei" (musical sound), and two objects, attached by a cord, possibly for cleaning the flute. Interior, nashiji, with decoration of lespedeza flower. Mizu-ire of sentoku ; maple leaves. 18th century.

Lent by Mr. G. Salting.

- 49** SUZURI-BAKO. Writing box. Nashiji, with decoration of dull gold lacquer in low relief. On lid, badges of the Tokugawa family (mitsu-aoi), together with a compound kiku badge and floral scrolls. The handle for holding the *sumi*, of gold lacquer with silver mounting : the silver mizu-ire decorated in high relief with crane and reeds. 18th century.

Lent by Mr. E. W. Hennell.

- 50** SAGÉ-JŪ. Picnic box. Brownish black lacquer, with decoration of gold togidashi : plum blossom, bamboo and sparrows. On side of frame, *seal* SHIOMI Masanari.

Lent by Mr. Wm. C. Alexander.

- 51** SUZURI-BAKO. A nest of five writing boxes. Black lacquer ground, decorated in low relief, with gold lacquer of various shades, and gold foil ; costumes, musical instruments, and other objects used in the Nō dance. Ink stones, *Signed* NAKAMURA Iwami. Mizu-ire, in shape of double drum (tsuzumi), silver, shakudō and copper. Attributed to one of the KAJIKAWA. 18th century.

Lent by Mr. Stuart Samuel.

Case XVI.

Chiefly Lacquer of the late 18th century and of the 19th century.

- 1 RYŌSHI-BUNKO. Manuscript box, with tray. Black lacquer ground, inlaid with mother-of-pearl, of brilliant colours (from the haliotus or trochus) heightened in places with red lacquer. On the lid, a cock and hen. On margin of lid and sides of box, diapers and flowers. Inside, plain nashiji.

Lent by Sir Trevor Lawrence.

- 2 SQUARE BOX, with sliding drawers. Dark red wood, covered with transparent lacquer in place of varnish. Decoration, gold lacquer in various shades, and dark-coloured lacquer, in low relief poudré : a liliaceous flower.

Lent by Colonel Goff.

- 3 SQUARE TRAY. Polished black lacquer. The rim lined with outer surface of bamboo stem, flattened. Decoration, mother-of-pearl inlay, and lacquer in low and high relief : brinjalls, and long pods of a bean (azuki). School of Ritsuō.

Lent by Mr. Wm. C. Alexander.

- 4 TE-BAKO. "Handy-box," with tray. Mounts with the Tokugawa badge. Ground of gold lacquer to represent water, on which float boats containing flowers and brushwood, in gold lacquer and gold and silver foil. Inside, plain nashiji. Early 18th century.

Lent by Mr. Wm. C. Alexander.

- 5 KO-DANSU. Oblong cabinet, nashiji. Decoration, in togidashi, with gold, black and red lacquer : cards, with songs (uta) and picture in the Yamato style of the thirty-six poets (Sanjūrok-kasen). Mountings of copper-gilt.

Lent by Mr. Wm. C. Alexander.

- 6 SLIDING DOOR FROM A CABINET. Black poudré ground, with decoration of gold lacquer of various shades, and silver lacquer in low relief : planting out the young rice. Signed Ippōsai, with seal. 18th century.

Lent by Mr. R. Phent Spiers.

- 7 FU-BAKO. Letter box. Polished black lacquer ground. Decoration, gold of various shades in low relief : fan, gold lacquer shading into silver, and gourd flowers.

Lent by Mr. F. Yeats Edwards.

- 8 TE-BAKO. Square box, probably for needlework. Wood, lined with silk. The decoration, chiefly painted and gilt, partly in relief of shell-cement (gofun), with a little lacquer. Cards, painted shells, and counters, used in various games. The hinges of red silk. On the side, *Signed* Muchū-an Ritsuō. 18th century.
Lent by Mr. Stuart Samuel.
- 9 BOX, with Tray. Wood carved as an open trellis work and lacquered: ground finely poudré with gold; the Paulownia badge (kiri) on trellis and tray.
Lent by Mr. Wm. C. Alexander.
- 10 OBLONG BOX, with Tray, containing two smaller boxes in tiers, and box for ashes (takigara-ire), forming part of a set for incense burning. Fine nashiji. Decoration, in low relief of gold lacquer in various shades and silver lacquer. On the lid, the Tokugawa badge. Landscapes and flowering plum. *Signed* HARUI. *Seal* Kiyoshi. 18th century.
Lent by Sir Trevor Lawrence.
- 11 TANZAKU-BAKO. Box to hold long slips of paper for writing poems. Black ground poudré, decorated with dark green and gold lacquer. Twigs of pine and cherry blossoms.
Lent by Sir Trevor Lawrence.
- 12 SUZURI-BAKO. Writing box. Black, red and gold lacquer in low and high relief. Fantastic landscape, of Chinese school. A Chinese lion (Kara-shishi) sporting in the waves, under a cascade falling from overhanging rocks. The water is expressed by fine curved lines of dark lacquer (probably made with a comb) and the evening sky by similar dark red horizontal lines.
Lent by Sir Trevor Lawrence.
- 13 TOSAN. Stand for cup. Black lacquer, decorated with diapers of gold lacquer in low relief, with the badge (sparrows and bamboo) of the Uyesugi family of Daimyōs.
Lent by Mr. Wm. C. Alexander.
- 14 BUNKO. Manuscript box. Natural wood, probably keyaki (*Planera japonica*). Pewter margin (okiguchi). Decoration, gold lacquer in low relief and pewter: shoots of young fern. *Signed* Sessan, in seal characters.
Lent by Mr. Wm. C. Alexander.
- 15 TRAY. Made out of a large tree-fungus. Polished black lacquer. Decoration, roughly painted with coloured lacquer: Fukurokuju and stag. *Signed* Tessai, with *seal*.
Lent by Mr. M. Tomkinson.

- 16** SQUARE BOX, with Tray. Tsuishu and tsuikoku lacquer, carved in high relief. Red diaper ground overlaid with black lacquer, over this again with red. Incrustation of gold and silver butterflies, Chinese pheasant and chrysanthemum flowers. The tray of gold lacquer of various shades. 19th century.

Lent by Mr. M. Tomkinson.

- 17** CIRCULAR TRAY OF PLAITED BAMBOO. Decoration, polished lacquer, appliqué, of various colours, a man with performing monkey and two musicians in a boat among reeds. *Inscribed* on the back, "Made by Sairo, after the drawing of Hanabusa Itchō." Modern.

Lent by Mr. Wm. C. Alexander.

- 18** OBLONG BOX, with Tray. Black lacquer, decorated with gold togidashi; bundles of brushwood and cherry blossom. Style of Shunshō.

Lent by Mr. G. Salting.

- 19** SQUARE BOX, with Tray. Decoration, gold lacquer of various shades in low relief and togidashi. The lid and rim covered with crowded chrysanthemum flowers. The tray similarly decorated with maple leaves.

Lent by Mr. H. Virtue Tebbs.

- 20** SUZURI-BAKO. Large writing box. The lid of polished black lacquer, shading off into gold. Decoration, in low relief of gold and green lacquer; a river winding among reedy banks; above, the full moon of silver. Inside nashiji. The mizu-ire of shakudō, inlaid with gold, in the form of a shell; by the side a small silver box (in-niku-ire) in the form of a sea-urchin for holding the pad for seal.

Lent by Mr. M. Tomkinson.

- 21** SUZURI-BAKO. Small writing box. Silver mountings and margins (okiguchi). The lid has the ground richly covered with gold flakes of various size (gyōbu). In the centre, a medallion, gold lacquer in relief, Kwan-on seated by a waterfall (the nimbus of shaded gold in togidashi). Inside, gold lacquer in relief on togidashi ground; a lotus pool. The mizu-ire of silver, in the form of a lotus leaf, on which is a frog and an insect.

Lent by Mr. M. Tomkinson.

- 22** SUZURI-BAKO. Writing box on tray, with paper-box below. Polished black lacquer ground, poudré in places. Decoration, gold lacquer of various shades in relief, with a little red lacquer; monkeys playing on pine tree. Underside of lid and tray of gold, red and brown togidashi lacquer. *Signed* Shisen with seal. 19th century.

Lent by Mr. M. Tomkinson.

- 23** SUZURI-BAKO. Writing box. Brownish-black ground. Decoration, togidashi lacquer of various colours (without gold); a bouquet of flowers in an old Chinese bronze vase.

Lent by Mr. M. Tomkinson.

- 24** KŌ-BAKO. Small square box for incense. Lid of black lacquer in relief upon a togidashi ground of various metallic tints; verandah (engawa) of Japanese house; in front of the paper window (shōji) where hangs a wind rattle (fūrin), a black cat is stretching itself. Tray, black and gold lacquer in low relief upon a polychrome togidashi ground of diapers, on which lie a book and a pair of spectacles. Below the tray are four square boxes in the shape of books, with fine polychrome diapers in togidashi. Attributed to the school of KOMA.

Lent by Mr. Stuart Samuel.

- 25** SAKÉ BOTTLE, in the form of a bottle-gourd (hyōtan) mounted with silver. Polished black lacquer. Decoration, of gold togidashi with a little colour; Chinese boys playing with fans. School of Shunshō. 18th century.

Lent by Mr. F. Yeats Edwards.

- 26** KO-DANSU. Small cabinet with three drawers. Black lacquer ground, poudré in places. Decoration, gold lacquer in low relief, and togidashi of gold of various shades; rural landscape with fishing scenes and cloth-bleaching; on inner side of the door, a boy catching bats. Early 18th century.

Lent by Sir Trevor Lawrence.

- 27** SQUARE BOX. Nashiji. Decoration, of gold, silver and red lacquer in low relief, with gold foil: sprays of a bramble-like plant (or perhaps strawberry) with red fruit. The paulownia badge (Go-san no kiri) on the lid.

Lent by Mr. Wm. C. Alexander.

- 28** A PAIR OF SAKÉ BOTTLES, with silver mountings. Polished black lacquer with decoration of gold togidashi, heightened with gold mosaic (gyōbu).

Lent by Mr. M. Tomkinson.

- 29** LOZENGE-SHAPED BOX. In two tiers with lid. Ground finely poudré with gold of various shades, passing into plain gold with mosaic (gyōbu). Decoration, gold lacquer in relief, with incrustation of gold and silver; cherry blossom and long-tailed Chinese birds. 18th century.

Lent by Mr. G. Salting.

- 30** OBLONG TRAY. Polished black lacquer with decoration of gold and red togidashi lacquer, a monkey holding a branch. The design apparently taken from Sosen. *Seal* of SHIOMI Masanari.

Lent by Mr. M. Tomkinson.

- 31** SUZURI-BAKO. Writing box. Margins (okiguchi) of pewter. Brownish black lacquer ground. Decoration, gold togidashi, with dark metallic lacquer in low relief; wild geese and reeds. 18th century.

Lent by Mr. R. Phené Spiers.

- 32** FU-BAKO. Despatch box. Black lacquer ground. Decoration, togidashi lacquer in gold of various shades and red; strips of ornamental paper for writing poems (tanzaku). This box is said to have fallen overboard in the Hudson River, and to have been recovered after several weeks' immersion—an instance of durability of good lacquer. 18th century.

Lent by Mr. Marcus B. Huish.

- 33** RYŌSHI-BUNKO. Manuscript box, with tray. Dark-red wood, carved in high relief, incrustated with ivory and mother-of-pearl. Decoration, in imitation of Chinese work, the Chinese warriors, Riubi, Kwan-u and Chōhi, swearing brotherhood in the peach orchard. (Riubi became emperor after the fall of the Later Han dynasty in the 3rd century, A.D.) Background imitating plaited bamboo. Round the sides, sundry Buddhist emblems, the staff, fly-wisp, wooden gong, &c. On underside of lid, the Tokugawa badge. On the tray, in slight relief, a dragon in gold and red lacquer. Inside the box, a poem in the Chinese style in praise of tea and wine, with a Japanese *date* corresponding to 1884.

Lent by Mr. H. S. Trower.

- 34** SQUARE BOX, in two tiers. Polished black lacquer ground, decorated with gold lacquer of two shades, and silver lacquer in low relief; chrysanthemum flowers with conventionalised leaves. Inside lid, a large many-petaled chrysanthemum flower displayed on nashiji. 18th century.

Lent by Mr. Wm. C. Alexander.

- 35** SMALL OBLONG BOX. Fine nashiji, decorated with gold lacquer in low relief, round hills, cherry blossom and full moon (of silver); inside, wheel with buckets for raising water. 18th century.

Lent by Sir Trevor Lawrence.

- 36** TABAKO-BON. Smoking box, with brazier, incense bowl, box for ashes, and handle, of brass gilt and chased. The pipe, dusting feather and fire-sticks (hi-bashi) displayed. Nashiji, with decorations of gold lacquer in relief, togidashi gold mosaic (gyōbu) and mother-of-pearl. Wistaria (fuji) in a trellis over a stream.

Lent by Mr. W. Gowland.

- 37 SMALL BOX of shaped wood. Lacquered. The lid in the form of a flower basket. Gold lacquer in low relief of various shades. The flowers of white enamel-like lacquer in low relief, tinted with red; peony, plum and narcissus, on a ground of gyōbu in flakes. On the sides, flowers of similar lacquer, floating on a river represented by gold togidashi of various metallic shades. Attributed to Jōkasai.

Lent by Mr. G. Salting.

- 38 SQUARE BOX. Togidashi lacquer, of various metallic shades, to represent water, on which float two mandarin ducks and scattered cherry blossom, in white and coloured lacquer in low relief (similar to No. 37). Attributed to TAMURA Takahiro. 19th century.

Lent by Mr. M. Tomkinson.

- 39 HIBACHI. A gourd fitted with a brazier of copper, the lid of a trellis work of copper with a branch of gourd on the top. The natural surface of the gourd is decorated with gold lacquer in low relief, representing a trailing branch of the gourd plant.

Lent by Mr. Wm. C. Alexander.

- 40 OBLONG BOX, with tray. Polished black lacquer ground. Decorated with togidashi of gold of various tints and red, to represent charm-bags (or perhaps scent-bags) of silk brocade, with tassels and various small articles attached.

Lent by Mr. G. Salting.

- 41 FAN-SHAPED TRAY. Red polished lacquer ground, with black markings (to imitate suri-hagashi). Margin of nashiji. Decoration, gold lacquer in low relief; pomegranate and grasshopper.

Lent by Mr. R. Phené Spiers.

- 42 OBLONG BOX, with lid and drawer. Natural dark-red wood, covered with transparent lacquer in place of varnish. Decoration, togidashi of gold lacquer of various shades, and silver lacquer; branches of bamboo, laden with freshly fallen snow. Signed Kwanshōsai (Tōyō).

Lent by Mr. M. Tomkinson.

- 43 JISSHUKŌ-BAKO. A square box in tiers, containing a full set of implements for the Perfume Game. (These are displayed on the lower shelf of Case XIV.) Polished black lacquer, with decoration of gold of two shades; hexagonal diapers, the paulownia flower, and the badge of the Hosokawa family.

Lent by Sir Trevor Lawrence.

- 44 OBLONG BOX, with silver rings for fastening silk cord. Nashiji, with decoration of gold lacquer of various shades, in low relief. A hōwō bird hovering over an old paulownia tree, with young flowering shoots. 18th century.

Lent by Colonel Goff.

- 45 SUZURI-BAKO. Writing box. Polished black lacquer, with decoration in high relief of pottery and dark lacquer; a sleeping cat (or tiger), a besom, and a roll (makimono). On the roll, a Japanese *date*, corresponding to 1849. In gold lacquer, under lid, *inscribed* "Ken-ya and Kwōzan, after a design by Haritsu," (Haritsu being a form of the name Ritsuō).

Lent by Mr. M. Tomkinson.

- 46 SHIKISHI-BAKO. Box for papers, in two tiers. Polished black lacquer. Decoration, of gold togidashi and gold mosaic (gyōbu); a grove of pine trees by the sea-shore.

Lent by Mr. F. A. Satow.

- 47 KUSHI-DAL. Small cabinet, for combs and other small objects. Nashiji, decorated in high and low relief, with gold and silver lacquer of various shades, and gold foil; on the top, two hōwō birds among paulownia flowers, with a hinged lid over a small writing box. 18th century.

Lent by Sir Trevor Lawrence.

- 48 A NEST OF WRITING-BOXES (Suzuri-bako) in an open-work lacquered frame tied by a silk tassel. The frame of gold lacquer of different shades in low relief, with gold mosaic (gyōbu); plum blossom, peonies and butterflies. The nest of boxes, of polished black lacquer ground, decorated with togidashi of various shades of gold and red; butterflies of different species.

Lent by Sir Trevor Lawrence.

- 49 SQUARE CABINET, with drawers—probably for a doctor to hold his drugs in—richly mounted with silver. On the top, a landscape with a Chinese figure subject in gold and red togidashi on a poudré ground. The front and sides of lacquer to imitate shibuichi with an inlay of shakudō; at the same time imitating a sumi-ye (Chinese-ink drawing) of the Kano school.

Lent by Mr. M. Tomkinson.

- 50 SUZURI-BUTA. Square tray. Polished black lacquer ground. Decoration, of gold lacquer in low relief; flowering iris growing in shallow water, with rough plank bridges.

Lent by Mr. G. Salting.

- 51 SQUARE BOX. Polished black lacquer ground. Decorated with gold and silver lacquer (hira-makiye, *i.e.*: not in relief); leaves and flowers of wistaria. 18th century.

Lent by Mr. Wm. C. Alexander.

- 52 SAGÉ-JŪ. Small picnic box. Black lacquer ground, with decoration of togidashi lacquer; bamboos studded with silver to represent dew. The saké-bottle of cloisonné enamel (shippō).

Lent by Mr. M. Tomkinson.

- 53 TABAKO-BON. Smoking box for a lady, in the shape of two fans overlapping. The ground of lacquer, to imitate shibuichi, decorated with a small flowering gourd plant, the leaves of gold lacquer in low relief, the flowers represented by plaques of white shell. The lid of the brazier of pierced yellow bronze (sentoku) in the shape of a bottle-gourd (hyōtan).

Lent by Mr. Wm. C. Alexander.

- 54 OBLONG BOX. Polished black lacquer ground, with decoration of gold, silver, green and red lacquer, in low relief; plum blossom and fronds of fern. 18th century.

Lent by Sir Trevor Lawrence.

- 55 SUZURI-BAKO. Writing box. Polished black lacquer ground. Decoration, of gold lacquer in low relief, with gold mosaic (gyōbu) and togidashi lacquer of gold and red; gold fish in a flowing stream, fire-flies and bamboo; above, the crescent moon of silver inlay. 18th century.

Lent by Sir Trevor Lawrence.

- 56 SAKAZUKI. Three large sake cups, forming part of a set of five. Decoration,
57 of gold lacquer of various shades in low relief, on a red ground.
& Subject: Three out of the Five Festivals (go-sekku), viz.:—May 5th,
58 with flags (nobori) and iris flowers; July 7th, with table for writing poems, lespedeza, and other flowers; September 9th, chrysanthemums by the sea shore, and pine tree. *Signed* Shōmosai Masamitsu.

Lent by Mr. R. Phené Spiers.

- 59 CHA-TAKU. Stand, with covered cup for tea. Nashiji. Decorated with gold in low relief; chrysanthemum and badge, 18th century.

Lent by Mr. Wm. C. Alexander.

- 60 JŪ-BAKO. Nest of square boxes for food. Nashiji; with gold lacquer in low relief, togidashi of various metallic tints and gold foil; fans (ōgi), open and folded, decorated with landscapes and flowers. An extra lid, used when the boxes are made up in two sets, is also shown. 18th century.

Lent by Mr. W. Gowland.

- 61 SUZURI-BAKO. Circular writing box. The lid has a black lacquer ground, with decoration of togidashi in red, black, gold, and various metallic shades; a humorous representation of the six famous poets (Rok-kasen); inside, square and long sheets of paper with poems (shikishi and tanzaku respectively). The midzu-ire in the form of two figures in old court costume, of shakudō and other alloys.

Lent by Mr. M. Tomkinson.

- 62 CIRCULAR BOX. Probably a mirror case. Polished black lacquer ground, decorated with cherry blossom in silver and gold togidashi lacquer, the stamens in low relief. 18th century.

Lent by Mr. Wm. C. Alexander.

- 63 CHŌSHI. Lacquered wooden vessel, with hinged lid, for holding sake, used on ceremonial occasions. Red lacquer ground, with decoration of gold lacquer: diapers, and medallions with landscapes. 18th century or earlier.

Lent by Mr. T. W. Cutler.

- 64 SQUARE BOX, with tray. The margins of pewter (okiguchi). Nashiji, decorated with gold lacquer in low relief, and gold mosaic (gyōbu); rocky landscape, with pine, maple, lespedeza, and other autumn flowers. Early 18th century.

Lent by Mr. W. Gowland.

- 65 TABAKO-BON. Smoking box. Mounting of bronze, engraved and partly gilt. Polished black lacquer ground, decorated with gold togidashi; deer among autumn flowers. Attributed to one of the Shunshō family.

Lent by Mr. G. Salting.

- 66 HEXAGONAL BOX, with tray. Nashiji, decorated with gold lacquer in low relief; autumn flowers. 18th century.

Lent by Mr. Stuart Samuel.

- 67 SAKAZUKI. Large saké cup. Red lacquer ground. A carp in high relief, with water-weeds in fine chinkin-bori.

Lent by Mr. T. W. Cutler.

Case XVII.

Specimens to illustrate special kinds of lacquer, the application of decoration in lacquer to pottery, metals, &c., and the imitation of several materials, wood, iron, alloys, &c., in lacquer.

- 1** KOBAKO. Small box. Wood decorated in transparent lacquer. A gourd saké bottle (hyōtan). *Signed (?)*.

Lent by Mr. Wm. C. Alexander.

- 2** SUZURI-BAKO. Lacquer in imitation of Chinese figure stone (agalmatolite). Encrusted with chrysanthemums in mother-of-pearl and berries in coral, in a vase of agalmatolite. Orchids, with rock of this stone, in a pot of mother-of-pearl. After the style of Ritsuō and Hanzan. 18th century.

Lent by Mr. M. Tomkinson.

- 3** SUZURI-BAKO. Writing box. Black lacquer, with decoration in Zonsei lacquer. Fruits and leaves arranged in a dish on a stand of gnarled wood, after the manner of the Chinese. 19th century.

Lent by Mr. E. Gilbertson.

- 4** BOX IN THE FORM OF A MASK BOX (MEM-BAKO). Transparent Shunkei lacquer, edges in fish skin lacquered. Metal mounts and cord imitated in lacquer.

Lent by Mr. C. H. Read.

- 5** CHOKU. Wine cups. Made from the rind of an orange, lacquered.

**&
8**

Lent by Mr. E. Gilbertson.

- 6** KO-BON. Small tray. Lacquer in imitation of green bronze (seidō), with gold patches (kin-gise). A child's ball (temari), with scissors, needle and thread in relief, all lacquer imitations of the materials of which they are made. *Signed Kwōzan.*

Lent by Mr. M. Tomkinson.

- 7** WAN. Cup for food. Lacquer in imitation of shibuichi (an alloy of silver and copper). Maple (momiji) leaves in red and gold hira-makiye.

Lent by Mr. R. Phené Spiers.

- 9 KWASHI-BAKO. Five-lobed box for confectionery. Zōgan lacquer, with silver wire inlaid. Imitation of tetsu-zōgan (iron inlaid with silver line decoration) in diapers and meanders. 19th century.
Lent by Mr. E. Gilbertson.
- 10 KO-BON. Small tray in the shape of a clam shell. Lacquer in imitation of shibuichi. A crab and water plant in gold lacquer in relief (kin-makiye). Signed Yoshikata. Early 19th century.
Lent by Mr. A. W. Franks.
- 11 TABAKO-IRE. Tobacco jar. Brown lacquer with pewter (suzu) inlays and tortoiseshell band. Dragon above, cherry flowers below.
Lent by Mr. Wm. C. Alexander.
- 12 CHA-TSUBO. Jar for powdered tea used in the Cha-no-yu, or ceremonial tea-drinking. Lacquer in imitation of old Seto pottery.
Lent by Mr. Wm. C. Alexander.
- 13 KŌGAI. Ornament for a lady's hair. Lacquer in imitation of shibuichi. The moon and five autumn flowers in gold and silver lacquer (kin and gin-makiye). Early 19th century.
Lent by Mr. H. Virtue Tebbs.
- 14 JIKIRŌ. Luncheon box in the form of a cha-gama, or hot-water boiler used in the Cha-no-yu or tea ceremonies. Lacquer in imitation of cast iron.
Lent by Mr. T. W. Cutler.
- 15 CHA-TSUBO (?). Small jar used probably for powdered tea. Lacquer in imitation of old Seto pottery. Wooden cover with a butterfly in black and gold makiye.
Lent by Colonel Goff.
- 16 METAL BOX. Landscape in low relief in copper and brass with a black lacquer ground. Imitation of Wakasa lacquer on the bottom. Probably made during last century for the Dutch living in Decima.
Lent by Mr. G. M. Smith.
- 17 SMALL BOX. Black and dark iron-grey lacquer, decorated to imitate zōgan work (metal inlaid with silver line decoration), entirely in lacquer without the use of silver. Bamboos and sparrow and arabesques. 19th century.
Lent by Sir Trevor Lawrence.

- 18 NATSUMÉ. A tea jar, so called from its shape, resembling that of the fruit of the *Zizyphus vulgaris* (natsumé). Black lacquer on pewter. Chrysanthemum and paulownia (kiku and kiri) badges in gold lacquer (kin-makiye) and nashiji. 19th century.

Lent by Mr. R. Phené Spiers.

- 19 TABAKO-IRÉ. Tobacco-box. Brown lacquer in imitation of karakane (Japanese copper-lead bronze). Engraved with conventional waves. Signed Zeshin. 19th century.

Lent by Mr. Wm. C. Alexander.

- 20 BON. Tray. Dull black lacquer in imitation of cast iron decorated with zōgan work. Autumn flowers, and a square plaque with mother-of-pearl border, bearing a poem (uta). The ground as well as the zōgan work entirely in lacquer. Signed Zeshin. 19th century.

Lent by Mr. Wm. C. Alexander.

- 21 NATSUMÉ. Tea jar. Black lacquer, on pewter. Decorated with a fairy's robe of feathers (ama-no-hagoromo) in gold lacquer (kin-makiye). Inside, coarse nashiji. 19th century.

Lent by Mr. F. Yeats Edwards.

- 22 KO-BAKO. Small box. Dark, rough, lacquer ground, resembling iron. Decorated, in low relief, in zōgan lacquer; two seals or signature stamps (in), and a water vessel. Arabesques, on the sides, in cloisonné lacquer. Style of Zeshin. 19th century.

Lent by Mr. M. Tomkinson.

- 23 METAL INKSTAND OF FOREIGN FORM. Coated with lacquer, in imitation of Wakasa-nuri, with landscape and arabesques, in relief, in brass and copper. Similar to No. 16. 18th century.

Lent by Mr. G. M. Smith.

- 24 KO-DANSU. Small set of drawers. Red lacquer ground, with meanders in coarsely powdered eggshell. The badge (mon) is that of Matsudaira, Daimyō of Fukui, Echizen.

Lent by Mr. Wm. C. Alexander.

- 25 NATSUMÉ. Tea jar. Mother-of-pearl inlays (aogai-zaiku), on gold lacquer (kin-makiye), foliage and flowers. Revival of the style of Kōrin. 19th century.

Lent by Mr. W. Gowland.

- 26 SUZURI-BAKO. Writing box. Black lacquer, with a fret-pattern, based on the Eight Diagrams of Chinese Philosophy, in mother-of-pearl inlays.

Lent by Mr. F. Yeats Edwards.

- 27** CHA-WAN. Cup of the form used in the Cha-no-yu or tea ceremonies. Imitation of Yeiraku pottery, in red and gold lacquer. Shape and decoration a conventional copy of a bell (tsuri-gané).

Lent by Mr. R. Phené Spiers.

- 28** JŪ-BAKO. Nest of luncheon boxes. Upper, wood coated with transparent lacquer to show the grain; middle, red lacquer; lower, green Wakasa lacquer. Each decorated with medallions, in lacquers of various colours, representing flowers. 19th century.

Lent by Mr. R. Phené Spiers.

- 29** SUZURI-BAKO. Writing box. Togidashi mokume lacquer in imitation of the grain of wood. Flowers of the chrysanthemum, aster, patrinia and platycodon in kin-makiye with dewdrops in silver. 18th century.

Lent by Sir Trevor Lawrence.

- 30** PIPE CASE. Woven rattan, encrusted with gold and black lacquer. Tree, with birds.

Lent by Mr. E. Gilbertson.

- 31** SUI-MONO WAN. Covered cup for soup. Brown lacquer ground with medallions in dark green, and in lacquer tinted to resemble gold. Shō-chiku-bai, the felicitous combination of the pine, bamboo and plum.

Lent by Mr. W. H. Cope.

- 32, 35, 38** CHOKU. Wine cups.

32. *Inscribed*, "Made from bamboo from Otoko-yama." The site of a famous temple of Hachiman, the God of War, near Kyōto. Inside, a bamboo painted in lacquer on a gilt ground.

35. *Inscribed*, "Made of the wood of a plum tree from Kitano." The grounds of the temple of Tenjin (Sugawara Michizané), a famous calligrapher of the 9th Century now deified, whose favourite flower was the plum. Inside, plum flowers in red and gold lacquer.

38. *Inscribed*, "Made of pine wood from Takasago." A part of the shore of the province of Harima, famous in mythical legends. Inside, pine needles in thin gold lacquer (nuritake), arranged in the forms of pine trees, on a red ground. 19th century.

Lent by Mr. F. Yeats Edwards.

- 33** SUZURI-BAKO. Writing box. Lacquer in imitation of the bark of the flowering cherry (*Prunus pseudo-cerasus*) with birds in low relief in black lacquer. The edge of the cover in gyōbu-nashiji. 18th century.

Lent by Mr. Stuart Samuel.

- 34** SASHI-GUSHI. Ornamental comb for a lady's hair. Tortoiseshell, with flowers in gold lacquer and mother-of-pearl inlays.
Lent by Mr. R. Phené Spiers.
- 36** KO-BAKO. Small box containing three smaller ones. Wood covered with tortoiseshell. Bekkō-zaiku of Nagasaki. Garden fence with plum tree in blossom in gold and silver lacquer (kin and gin-makiye).
Lent by the Hon. W. F. B. Massey-Mainwaring.
- 37** SUZURI-BAKO. Writing box. Togidashi mokume lacquer, in imitation of the grain of wood. Medallions in gold lacquer, in high relief (taka-makiye) and coarse nashiji. A landscape. Mandarin ducks and conventional waves.
Lent by Mr. F. Yeats Edwards.
- 39** FUTAMONO. Covered bowl for confectionery. Stoneware, painted with lacquer (nuritate). Made in Owari. A Chinese bird (onagadori) and floral arabesques in colour, on a black ground. 19th century.
Lent by Mr. R. Phené Spiers.
- 40** SUZURI-BAKO. Writing box. Marquetry work (yoseki-zaiku). Made at Shizuoka, in Suruga, hence also called Suruga-zaiku. Decoration, a poem (uta) in gold lacquer.
Lent by Mr. M. Tomkinson.
- 41** CHA-WAN. Cup for rice. Imari porcelain, painted (nuritate) with black lacquer, decorated with peonies and arabesques in kin-nuritate and gold. 19th century.
Lent by Mr. T. W. Cutler.
- 42** TOKURI. Bottle for saké. Earthenware, decorated in relief, and painted with lacquer to imitate carved red lacquer (tsuishu). Chinese scene on a diaper ground. Upper and lower parts gilt and lacquered.
Lent by Mr. E. W. Hennell.
- 43** WAN. Cup. Made of the egg of the ostrich. Inside, a fish, Chrysophrys cardinelis (tai), prawn (yebi), and foliage in relief in lacquer of various tints; a convolvulus (asagao) in kin-nuritate on the outer surface of the egg. 19th century.
Lent by Sir Henry Howorth.
- 44** WARIKO. Covered vessel for condiments (tsukemono), with four cylindrical holders for chopsticks. Earthenware, painted with black lacquer (nuritate). Decoration, in green, red, and gold and silver lacquer, the seven autumn flowers (nana-kusa), conventional birds, bats, diapers and arabesques. Made in Owari. 19th century.
Lent by Mr. Wm. Anderson.
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Case XVIII.

Specimens to illustrate special kinds of lacquer, the application of decoration in lacquer to pottery, metals, &c., and the imitation of several materials, wood, iron, alloys, &c., by lacquer workers.

- 1 KO-BAKO.** Small box. Carved wood, coated with red lacquer. Plants of a species of yam being metamorphosed into octopi, to the alarm of the farmers, who are running away leaving their tools. Crabs and a clam form a support for the box. 19th century.

Lent by Mr. M. Tomkinson.

- 2 MANUSCRIPT BOX.** Guri lacquer in twelve layers. Chinese pattern with interrupted fret (raimon) border. 18th century.

Lent by Mr. M. Tomkinson.

- 3 KWASHI-BAKO.** Box for confectionery. Tsugaru lacquer, in irregular layers, carved after the style of guri lacquer. Dragon, with clouds surrounded by an interrupted fret (raimon) pattern.

Lent by Mr. M. Tomkinson.

- 3a KEMBYŌ.** Small screen used on the writing table. Tsuishu. Carved red lacquer. Phoenix (hō-ō) and peonies. Fret pattern, varieties of raimon and arabesques.

Lent by Mr. Edward Dillon.

- 4 KO-BAKO.** Small box. Terra cotta lacquer ground, with decoration moulded in low relief in black lacquer. Seiōbo, Queen of the Genii or mountain spirits, on a ground of conventional waves (seigai-nami). Sides of the box decorated with fishes, crabs, the lotus, and bamboo.

Lent by Mr. E. Gilbertson.

- 5 TEA JAR.** Guri lacquer, in seven layers. Chinese pattern. Signed Zōkoku. 18th century.

Lent by Mr. M. Tomkinson.

- 6 SMALL BOX, WITH PEWTER HINGES.** Mother-of-pearl, horn and coloured lacquer encrusted on gold ground (kinji), after the style of Ritsuō and Hanzan. Lid, head of a monkey. Sides of lid, arabesques in mosaic work of mother-of-pearl (raden). Sides of box, decorated with conventional animals and birds in red lacquer on black ground.

Lent by Sir Trevor Lawrence.

- 7 KO-BAKO.** Small box. Geese and sasa (a species of Arundinacea) on black ground, in coloured lacquer in relief, after the style of Ritsuō. Sides, tsuishu diapers in shallow carving (hashika-bori). 18th century.

Lent by Mr. Wm. C. Alexander.

- 8 CHA-TAKU. Support for a tea cup. Zonsei lacquer, black ground with decoration in reds, greens and yellows, and engraved. Peonies, magnolias and floral arabesques.

Lent by Mr. Wm. C. Alexander.

- 9 NATSUMÉ. Tea jar. Zonsei lacquer. Black ground. Fans in coloured lacquer and engraved. *Signed* Yōsei, and *inscribed* "Presented to his friend, Baiken, on his 61st birthday." 18th century.

Lent by Mr. M. Tomkinson.

- 10 KO-BAKO. Small box. Red, brown and black lacquer, in imitation of serpentine. Engraved with willows and birds.

Lent by Mr. T. W. Cutler.

- 11 NATSUMÉ. Tea jar. Red lacquer. Foliage moulded on a dull black ground in imitation of tsuishu.

Lent by Mr. Wm. C. Alexander.

- 12 DOMBURI. Bowl. Tsugaru lacquer. In eleven layers. Coarse marbling produced by rubbing off the upper coatings.

Lent by Mr. E. Gilbertson.

- 13 HEXAGONAL BOX. Tsugaru lacquer. Carved like tsuishu. Hōwō, the phoenix, one of the four Chinese supernatural creatures, with chrysanthemums on a red diaper ground. Arabesques on the sides.

Lent by Mr. E. Gilbertson.

- 14 KO-BAKO. Small box. Moulded and carved red lacquer resembling tsuishu. On pewter. Sprigs of plum blossom (ume) on a variety of fret (raimon) patterns.

Lent by Mr. G. Salting.

- 15 MANUSCRIPT BOX. Zōkoku lacquer. Red lacquer on basket-work of woven strips of bamboo, with medallions in relief in black and gold lacquer to imitate cakes of Chinese ink, decorated with old designs.

Lent by Mr. M. Tomkinson.

- 16 KO-BAKO. Small box. Guri lacquer in eight layers, carved in Chinese arabesques.

Lent by Mr. Wm. C. Alexander.

- 17 FUYE-ZUTSU. Flute case. Guri lacquer in seven layers. Carved Chinese pattern. *Signed* Zōkoku, with the date Kayei, ki-no-ye tora (1854). 19th century.

Lent by Sir Trevor Lawrence.

- 18** FUYE-ZUTSU. Flute case. Tsuikoku lacquer, carved on red ground. Conventional flowers and arabesques. *Inscribed*, "Made by Zōkoku, in October, 7th year of Kayei (1855)." Each word of the inscription is engraved in the centre of a flower. 19th century.

Lent by Mr. E. Gilbertson.

- 19** KO-BAKO. Small perfume box. Purple lacquer carved after the style of tsuishu. Fruit and foliage of the *Euphoria lichi* (reishi).

Lent by Mr. M. Tomkinson.

- 20** SASHI-GUSHI. Comb for lady's hair. Horn, coated with lacquer to resemble tsuikoku. Plum flowers.

Lent by Mr. R. Phéné Spiers.

- 21** SQUARE BOX. Zonsei lacquer. Decoration in relief in various coloured lacquers on a green ground. A fairy's cloak of feathers (ama-no-hagoromo) and pine tree. Arabesques on the sides. 17th century.

Lent by Mr. R. Phéné Spiers.

- 22** SQUARE BOX WITH TRAY. Tsuishu and tsuikoku lacquer. Red diaper ground overlaid with black lacquer, with incrustations in ivory and mother-of-pearl. An elephant, with three Chinese boys with a flag and musical instruments. Sides, peacocks and peonies, and arabesques.

Lent by Sir Trevor Lawrence.

- 23** TOKURI. Bottle for sake. Wood. Zonsei lacquer. The ground, red on black, is in imitation of Kamakura-nuri. The flowers and leaves are moulded in black lacquer, with line decorations in chinkin-bori. Conventional flowers, leaves and arabesques. 18th century.

Lent by Mr. F. Yeats Edwards.

- 24** CHOKU. A wine cup in the form of the Chinese peach. Tsuishu. Carved red lacquer. Decorated with the flowers and leaves of the peach. The handle bears a diagrammatic representation of the sun and moon.

Lent by Mr. Edward Dillon.

- 25** BON. Tray. Black lacquer, the margin in Tsugaru lacquer and its modern varieties. A humorous representation of Gama, one of the Sennin or Mountain Spirits, with his companion, a three-legged frog, performing as a rope dancer. 19th century. *Signed* Ittōsai.

Lent by Mr. R. Phéné Spiers.

- 26** KWASHI-BAKO. Sweetmeat box. Wakasa lacquer. The patterns seen in this lacquer are produced by pressing sprigs of the hinoki (*Chamaecyparis obtusa*), pine, &c., into the lacquer whilst soft, filling the depressions with gold-leaf or tinfoil, and subsequently coating the whole with transparent lacquer. 19th century.
Lent by Mr. Wm. Anderson.
- 27** SASHI-GUSHI. Lady's comb. Wakasa lacquer on wood. Decorated with the pine, bamboo and plum, in gold lacquer.
Lent by Mr. H. Virtue Tebbs.
- 28** KO-BON. Small tray. In Tsugaru, Wakasa and kin-makiye lacquers and aogai-zaiku. Lilies, wistaria, cherry-flowers and birds; and plaque containing an illustrated poem (uta). 19th century.
Lent by Mr. Wm. Anderson.
- 29** SMALL BOX. Cover and box each intended to represent a lotus leaf. Brown lacquer, in imitation of the surface of a gourd. The supernatural bird, Hō-ō (Phoenix), in moulded and carved lacquer, after the style of Ritsuō Signed Gozan.
Lent by Mr. G. Salting.
- 30** SUZURI-BAKO. Writing box. Nambu lacquer, in pine and wave patterns, and with gourd-shaped medallions: one representing a horse in taka-makiye on shitan wood (a species of *Pterocarpus*); the other, a bow with a quiver of arrows, and an archer's glove in taka-makiye on a coarse nashiji ground. The latter, according to the inscription, is after a painting by Isen-in Hōin (died 1828). The former after a painting by his son, Seisen-in Hōgen. 19th century.
Lent by Sir Trevor Lawrence.
- 31** KO-BAKO. Small perfume box. Ground of shunkei lacquer, to which the design is affixed and then covered with lacquer. Signed Sairo, of the Kō-shō Kwaisha (a Japanese Manufacturing Company). Modern.
Lent by Mr. M. Tomkinson.
- 32** COVERED BOX. Zōkoku lacquer, on basket work of bamboo. Decoration in coloured lacquers and engraving. The three Chinese heroes of the Later Han dynasty (2nd century). Copied from a Chinese design.
Lent by Mr. M. Tomkinson.
- 33** SMALL JŪ-BAKO. Set of boxes in tiers. Zonsei lacquer. Flowers, leaves and insects, in green and red lacquer. Carved in low relief. 18th century.
Lent by Mr. E. Gilbertson.

- 34** SHIKISHI-BAKO. Box for papers. Zonsei lacquer. The autumn leaves of the maple (momiji) in red, green and yellow lacquer, on a black ground. Edges in gold lacquer (kinji). 18th century.

Lent by Mr. M. Tomkinson.

- 35** KO-BAKO. Small box. Red on a black ground, in imitation of Kamakura lacquer. Dragons in taka-makiye and gyōbu-nashiji.

Lent by Mr. Wm. C. Alexander.

- 36** NATSUMÉ. Small tea jar. Black lacquer incrustated in high relief, with coloured lacquer in the style of Yōsei. (Compare Case IX., 44). Flowers of the winter plum, chrysanthemum, peony and a liliaceous plant. 18th century.

Lent by Mr. M. Tomkinson.

- 37** BON. Tray. Mother-of-pearl and Chinese figure stone (agalmatolite) inlays and incrustations on black lacquer, after the style of Ritsuō and Hanzan. Quails (uzura). Ears of millet around the border. 18th century.

Lent by Mr. Wm. C. Alexander.

- 38** SMALL BOX. Zōkoku lacquer. Carved in low relief and engraved. A Kirin, a creature with one horn, one of the four supernatural animals of the Chinese, in black, with peonies and arabesques in brown on a red ground. Signed Zōkoku.

Lent by Mr. M. Tomkinson.

- 39** KO-BAKO. Small octagonal box. Zonsei lacquer. Peony, with leaves in pink and green lacquer, on reddish ground showing minute diapers in coloured lacquers. 18th century.

Lent by Mr. Stuart Samuel.

- 40** SASHI-GUSHI. Ornamental combs for ladies' hair. Eight specimens, A to H, illustrating the application of lacquer for the decoration of horn, wood and ivory.

Lent by Mr. R. Phené Spiers.

Mr. H. Virtue Tebbs.

Mr. H. S. Trower.

- 41** SUZURI-BAKO. Writing-box. Chinkin-bori. Black lacquer engraved with a rat's tooth in fine lines, which are afterwards coated with powdered gold. Chinese birds and flowers on a diaper ground. 18th century.

Lent by Mr. M. Tomkinson.

- 42 SUZURI-BAKO. Writing-box in form of the fan (gyōji-uchiwa) used by the umpire (gyōji) at wrestling matches. Chinkin-bori lacquer. Dragons and clouds on a black ground.

Lent by Mr. Wm. Anderson.

- 43 STAVES. Showing sixty-three different varieties of lacquer used for the
& scabbards of Japanese swords.

44

Lent by Mr. E. Gilbertson.

- 45 SMALL BOX WITH SILVER HINGES AND MOUNTS. Chinkin-bori. A landscape, after a Chinese painter.

Lent by Sir Trevor Lawrence.

- 46 SUZURI-BAKO. Writing-box. Chinkin-bori. A dragon and clouds on a black ground.

Lent by Mr. F. Yeats Edwards.

Case XIX.

Bronzes, Inlaid Metal, Combs, Lacquer on Ivory, and other Lacquer, including several specimens showing early European influence.

- 1 KŌRO. Small incense burner of bronze, imitating basket work. 18th century.

Lent by the Hon. W. F. B. Massey-Mainwaring.

- 2 PRICKET CANDLESTICKS, of hammered sentoku, partly repoussé. Hiroshima
& ware. Open work of conventional leaf scroll. 18th century.

5

Lent by Sir Trevor Lawrence.

- 3 BADARAI. Flower dish. Flat bronze vessel for arrangement of orchis or narcissus. In the form of an old tree trunk, covered with the leaves and tendrils of a small creeping plant. Seal Yoshimichi (or Gidō).

Lent by Mr. Alfred Parsons.

- 4 PLAQUE OF COPPER. Surface of two tints, arranged to resemble wood grain (mokume). Incrusted with pottery and shibuichi; lemon—sliced to show interior—and leaf.

Lent by Mr. S. Bing.

- 6 KŌRO. Incense burner of bronze. Conventional heraldic looking lion with claw of bird, the head forming a hinged lid. Perhaps not Japanese.

Lent by Mr. Alfred Cock.

- 7 KŌRO. Small incense burner. Bronze, gilt in places. Conventional lion on top. One of a set of five articles (go-gusoku) placed in front of a Buddhist shrine.

Lent by Mr. Alfred Cock.

- 8 KŌRO. Incense burner, in the shape of a bowl, tied round with cord, and supported by three boys in Chinese costume. Perhaps Chinese.

Lent by Mr. H. J. Pfungst.

- 9 OKIMONO. Bronze. S'akyamuni (Shaka) in his mountain retreat. The base representing fantastic rocks and leaves.

Lent by Mr. Alfred Cock.

- 10 FUDÉ-TATÉ. Cylindrical bronze pen stand. Open work of clouds, and medallion with the hōwō bird.

Lent by Mr. Wm. Anderson.

- 11 FLOWER-TAZZA. The under surface of the basin decorated with small conventional birds (chidori). Seal Toün iru. Cast by Toün. Early 19th century.

Lent by Mr. Wm. Anderson.

- 12 CYLINDRICAL FLOWER VASE. Decoration in low relief of Chinese landscape and conventional clouds.

Lent by Mr. W. Harding Smith.

- 13 FLOWER VASE. Of pale bronze. Decoration in low relief: medallion with design of Chinese character.

Lent by Mr. Frank Dillon.

- 14 FLOWER VASE. Bronze. In the shape of a treasure bag with silk tassel, supported by three mice.

Lent by Mr. H. J. Pfungst.

- 15 SMALL FLOWER VASE. Bronze. A salamander-like dragon encircling the neck. Patches of gold on the surface, in imitation of the old Chinese bronzes.

Lent by Mr. Alfred Cock.

- 16 SMALL FLOWER VASE. Bronze. The handles formed by the protruding tongue of a dragon. Chinese date of Ming dynasty on neck, but probably Japanese.

Lent by Mr. Alfred Cock.

- 17 KŌRO. Incense burner. Bronze, with mottled red and black patina. Chinese peach with leaves and young fruit.

Lent by Mr. Alfred Cock.

- 18 BRAZIER. Hammered copper inlaid with silver. Decoration of flying bats, with key pattern along the margin. Probably old Chinese.

Lent by Mr. S. S. Joseph.

- 19 FUDÉ-TATÉ. Cylindrical bronze pen-stand. Decorated in low relief with a mountain landscape. Seal Takusai.

Lent by Mr. Wm. C. Alexander.

- 20 FLOWER VASE. Bronze. Handles formed by the protruding tongues of dragons.

Lent by Mr. Edward Dillon.

- 21 TOBACCO POUCH. Leather and embroidered silk. The mountings of various metals. The chain connecting the pouch with the netsuké is in the shape of a man in armour, with jointed limbs, chiefly of damascened iron, with face of ivory, evidently meant to represent a European. From his belt hangs a small silk embroidered bag, of unknown use. The upraised hands support the netsuké, also of damascened iron, which formerly held some object. There are small medallions of bone or ivory, carved in low relief, on the bag and netsuké, with the signs of the zodiac. Inside the pouch, there is a small ivory plaque on the metal work, with the signature Kazutora, but this, perhaps, forms part of a later addition. 17th century.

Lent by Sir Trevor Lawrence.

- 22 TOBACCO POUCH. Leather. The clasp in the shape of a treasure ship (takara-bune) on silver waves, the boat and sails of tortoiseshell, rocks of malachite. The chain connecting the pouch with the netsuké, and the netsuké itself, of damascened iron, with ivory (or bone) plaques, the two upper ones with Chinese subject, the lowest representing Yorimasa and his retainer slaying the "nuye" monster. 17th century.

Lent by Sir Trevor Lawrence.

- 23** RYŌSHI-BUNKO. Manuscript box, with tray. Black lacquer ground, decorated with gold lacquer of various shades, silver lacquer, and gold and silver foil. On the lid, a scene in the grounds of the palace (Gosho) at Kiōto. The Court carriage in the foreground, noblemen (kugé) in Court dress dancing before the Emperor. On the tray, a Chinese landscape, painted in black lacquer, on a gold ground, surrounded by floral scrolls and diapers. On the under surface of the lid, on a black lacquer ground, in large capitals of gold foil,

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within a border of fine scroll work, resembling design in Cantonese lacquer. Around the sides of the box are scenes of Japanese Court life. There is a strange mixture of Chinese and Japanese *motifs* in all these scenes, as well as in the decoration; the Emperor, in the Court scene on the lid, is seated on a throne and not concealed behind a screen, and the style in places resembles the Chinese lacquer exported to Europe in the last century. The inside of the box is of plain nashiji. Probably made in Nagasaki, about 1700, or perhaps earlier. The black polished lacquer on the exterior has acquired a dead surface, characteristic of pieces that have been long in England.

From the Hamilton collection, and said to have been formerly in the possession of Mr. Beckford at Fonthill.

Lent by Sir Trevor Lawrence.

- 24** SMALL TRAY. Of polished black lacquer, decorated with gold in low relief. Two flying cranes. *Signed* Giokkoku. Late 18th century.

Lent by Mr. R. Phéné Spiers.

- 25** OCTAGONAL TRAY. Polished black lacquer, decorated in low relief with gold lacquer. Boys, in fantastic Chinese dresses, catching butterflies among autumn flowers. 18th century.

Lent by Mr. Willoughby J. G. Loudon.

- 26** SMALL TRAY. Companion to No. 24. Medallion with view of Fuji-san in gold and silver lacquer. Late 18th century. *Signed* Giokkoku.

Lent by Mr. T. W. Cutler.

- 27** CIRCULAR TRAY. Polished black lacquer. Decorated with gold lacquer and nashiji. Badges of paulownia (go-san no kiri).

Lent by Mr. R. Phéné Spiers.

- 28 THREE MINIATURE VESSELS. Box in tiers, water vessel and box, probably
 29 toys given on the Hina festival of the 3rd of March. Polished black
 & lacquer, decorated with gold. Two of these have the Tokugawa badge.

30

Lent by Colonel Goff.

- 31 BOX, in the form of two intersecting cubes. One, with natural wood, decorated
 with gold and silver lacquer in low relief. The other, of dark metallic
 ground of lacquer, decorated with chrysanthemum and trellis work.
 18th century.

Lent by Sir Robert Meade.

- 32 KŌGŌ. Cylindrical box, containing nine smaller boxes for keeping incense.
 Gold lacquer of two shades in low relief. Mountain landscape, with
 Buddhist temples, bank and stream. 18th century.

Lent by Sir Robert Meade.

- 33 KŌGŌ. A six-lobed box, supported on stand, and containing, under a tray,
 seven small boxes for incense. On poudré ground passing into plain gold.
 Decoration of gold lacquer in low relief. Buddhist shrines on river bank.
 On the sides, fans and chrysanthemums. 18th century.

Lent by Sir Robert Meade.

- 34 KŌGŌ. Square box, containing tray and four small square boxes. Gold lacquer
 poudré, and in low relief on a gold ground. Temples by the water side.
 18th century.

Lent by Sir Robert Meade.

- 35 OBLONG BOX. Polished black lacquer decorated in low relief, with conventional
 chrysanthemum flowers of gold lacquer. 18th century.

Lent by Sir Robert Meade.

*The above five objects are from a collection of lacquer brought home from
 China in 1816 by Lord Amherst, our second Envoy to Peking. They have
 remained in his family ever since.*

- 36 NEST OF SMALL BOXES, with lid (of kabuse-buta form). Black ground with
 fine gold flakes (gyōbu). Decoration, gold lacquer in low relief and gold
 foil, key-pattern with flowers and hōwō birds. From the Hamilton Palace
 Sale. Signed HARUI. Seal Kiyoshi. 18th century.

Lent by Sir Trevor Lawrence.

- 37 JŪ-KŌGŌ. Small nest of boxes for incense. Black lacquer irregularly poudré with gold. Decoration, red, green and metallic lacquer in togidashi and low relief; chrysanthemum flowers. 18th century.

Lent by Sir Trevor Lawrence.

- 38 JŪ-KŌGŌ. Small nest of boxes. Mosaic of mother-of-pearl in black lacquer ground (raden). Inside, red lacquer dappled with gold. 17th century. Perhaps Chinese.

Lent by Mr. W. Harding Smith.

- 39 NATSUME. Small cylindrical box for tea. Natural wood, decorated with gold lacquer. A trailing water plant. 18th century.

Lent by Mr. T. W. Cutler.

40 THIRTY-FOUR EXAMPLES OF THE APPLICATION OF LACQUER TO THE DECORATION OF COMBS AND ORNAMENTS FOR LADIES' HAIR.

A to Z4. Sashi-gushi. Ornamental combs which are placed upright in the hair near the back of the head, in front of the chignon. The different forms are used according to the special style in which the hair is arranged, and also according to the age of the wearer. *Signed* (I) Kwansai, (G) Riugiokusai, (O) Yōyūsai, after design of Hōitsu, and (P) Shūgetsu.

AA. Kanzashi. Hair pins worn at one side of the head, generally in front of the comb.

BB. Kōgai. Hair pins worn at the back of the head, being thrust through the chignon, so that their ornamental ends are shown.

Lent by Mr. H. S. Trower.

Mr. H. Virtue Tebbs.

Mr. R. Phené Spiers.

Lacquer on Ivory.

- 41 PAPER KNIFE. Ivory, decorated with gold lacquer and incrustation of mother-of-pearl and other material. Wistaria, convolvulus, birds and butterflies. Modern.

Lent by Mr. W. H. Cope.

- 42 SMALL BOX. Ivory, decorated with gold and dark lacquer in low relief. Design of flower vase and magnolia. *Signed Shōrinsai.*

Lent by Mr. T. W. Cutler.

- 43 SMALL BOX, probably for carrying cosmetics. Ivory, decorated with gold lacquer of two shades, with some red and black lacquer. Cranes, blossoming plum and bamboo. Lacquer gilt inside.

Lent by Mr. Edward Dillon.

- 44 SMALL BOX WITH LID. Probably for carrying cosmetics or pocket mirror. Ivory, decorated with gold and silver lacquer. Butterflies, with tall grass covered by dewdrops.

Lent by Mr. R. Phené Spiers.

- 45 KO-DANSU. Small cabinet. Ivory, silver mounted. Decorated with gold lacquer of various shades in low relief, with mother-of-pearl, both as fine mosaic (raden) and as incrustation. Stained ivory and other materials also incrustated. On the top, a vine trellis with hanging grapes; in the tray, a bunch of chrysanthemums. The drawer contains a small writing box.

Lent by Mr. G. Salting.

- 46 SMALL BOX. Ivory, the ground stained red. Maple leaves and pine needles.

Lent by Mr. R. Phené Spiers.

- 47 SMALL BOX. Ivory, mounted with brass. Decoration of gold and red lacquer in low relief, and ivory incrustation. Inside, lacquer gilt. Sparrow, plum-blossom and girl playing.

Lent by Mr. T. W. Cutler.

- 48 KO-DANSU. Very small cabinet, with drawers. Ivory, mounted with silver. Decorated with red and green lacquer, and incrustation of silver and gold; chrysanthemum, butterflies and insects.

Lent by Sir Trevor Lawrence.

- 49 TWO COMBS (Sashi-gushi). Ivory, decorated with gold in low relief. Begonia (shū-kaidō) and lespedeza (hagi).

Lent by Mr. R. Phené Spiers.

Mr. H. Virtue Tebbs.

- 50 KōGō. Small box, in the shape of a clam shell. Polished ground of gold lacquer, with clouds in low relief. Incrustation of small shells, in various metals. The inside lacquered with gold-foil, in irregular shreds, worked up with a rich red and brown lacquer. Attributed to one of the KAJIKAWA family. 18th century.

Lent by Mr. Stuart Samuel.

- 51 SMALL CABINET, with drawers. Silver mounting. Decorated with gold lacquer of various metallic shades, and nashiji; lozenge shaped diapers (hana-bishi). 18th century.

Lent by Colonel Goff.

- 52 SMALL BOWL. Inside, red lacquer ground, decorated with gold lacquer in two tints; fish and waterweeds. Outside, gold lacquer on a black ground; diaper (shippō-tsunagi), with the plum-blossom badge of the Sugawara family. 18th century.

Lent by Mr. T. W. Cutler.

- 53 CIRCULAR BOX. Polished black lacquer ground, togidashi, decoration of gold lacquer of two shades: the coronet of a marquis, a monogram of the letters G and M, and two floral scrolls. Imitation of European design of the late 17th or early 18th century. Round the side, floral decoration of peonies in Japanese style. Inside, plain nashiji.

Lent by Mr. A. W. Franks.

- 54 KōGō. Small box for incense, in the shape of a cage for keeping quail. Gold lacquer of various shades, and gold foil, to imitate the sides of cage and the netted top. 18th century.

Lent by Mr. R. Phené Spiers.

- 55 JŪ-BAKO. Box in tiers for holding food. Ground of white, finely crackled lacquer. Decoration, of red, black, gold and other coloured lacquers, conventional leaves and flowers; the style and colour somewhat resembling Persian or Turkish work. The inside of nashiji. 18th century.

Lent by Mr. Edward Dillon.

- 56 KōGō. Small box for incense. Part of a nest of boxes (jū-kōgō). Black lacquer, inlaid with mother-of-pearl, peony flower of white lacquer, in low relief, the leaves and stem of nashiji, brown and gold lacquer. 17th century.

Lent by Mr. G. Salting.

Case XX.

Collection of Sakazuki (Saké Cups) and Inrō, arranged
according to Material and Inlay.

A.—SAKAZUKI.

Unless otherwise specified, they are all gold decoration on red lacquer.

1. SAKAZUKI. Gourd plants. *Lent by Mr. R. Phené Spiers.*
2. Sakazuki. View of Toga-no-o, near Kiōto. *Lent by Mr. R. Phené Spiers.*
3. Sakazuki. View of Yoshiwara, Yedo. Coloured lacquer in relief and gyōbu.
Lent by Mr. R. Phené Spiers.
4. Sakazuki. One of set decorated with the Go-sekku (the Five Festivals). (See
Case XVI., 56-58). March 3rd. Cherry tree, toy-dogs (inu-hariko) and shells in
basket. *Signed Shōmosai Masamitsu.* *Lent by Mr. R. Phené Spiers.*
5. Sakazuki. Fukurokuju in hollow pine. *Signed KōAMI.* *Lent by Mr. E. Gilbertson.*
6. Sakazuki. Dance of the Shōjō. *Signed Michiyuki.* *Lent by Mr. R. Phené Spiers.*
7. Sakazuki. Toys for Hina Festival. *Signed KAJIKAWA.* *Lent by Mr. R. Phené Spiers.*
8. Sakazuki. Storm Dragon, and Fuji-san. Black and red on gold ground.
Lent by Mr. R. Phené Spiers.
9. Sakazuki. View of Shinobazu-no-ike, near Uyeno. Gold and silver on tortoiseshell.
Signed Shōkwasai. *Lent by Mr. W. H. Cope.*
10. Sakazuki. View of Enoshima and Fuji-san. Gold and silver lacquer on tortoiseshell.
Signed Shōkwasai. *Lent by Mr. W. H. Cope.*
11. Sakazuki. View of Moat of Yedo Castle. Gold and silver lacquer on tortoiseshell.
Signed Shōkwasai. *Lent by Mr. W. H. Cope.*
12. Sakazuki. Flying cranes. Gold lacquer and foil on tortoiseshell.
Lent by Mr. E. Gilbertson.
13. Sakazuki. Peacock. Black and coloured lacquer in relief on gold ground. *Signed Fukujusai.*
Lent by Mr. R. Phené Spiers.
14. Sakazuki. Hina dolls and Badge. *Lent by Mr. R. Phené Spiers.*
15. Sakazuki. Landscape with rising sun. *Lent by Mr. R. Phené Spiers.*
16. Sakazuki. Shore of the Bay of Yedo. Black and gold. *Lent by Mr. R. Phené Spiers.*
17. Sakazuki. Bridge over Sumida-gawa, Yedo. Black and gold. *Lent by Mr. R. Phené Spiers.*
18. Sakazuki. Carp ascending torrent. Black, silver and gold. *Signed Kwaryūsai.*
Lent by Mr. W. Anderson.
19. Sakazuki. View of Fuji-san from Coast. *Signed Kwōshūsai.* *Lent by Mr. W. Anderson.*
20. Sakazuki. Emblems of Longevity. Gold, on pale red ground. *Lent by Mr. R. Phené Spiers.*
21. Sakazuki. Elaborate floral decoration in gold, on pale red ground. *Lent by Mr. E. Gilbertson.*
22. Sakazuki. Kai-oke (shell-box) and uta cards. *Lent by Mr. R. Phené Spiers.*
23. Sakazuki. Daikoku steering the treasure boat. Gold, gyōbu and silver.
Lent by Mr. R. Phené Spiers.
24. Sakazuki. Fern decoration. *Lent by Mr. R. Phené Spiers.*
25. Sakazuki. Lespedeza. *Signed Sunsai.* *Lent by Mr. E. Gilbertson.*

SAKAZUKI—Continued on two lowest shelves.

- 26-31. Sakazuki. Set of six. Ground of yellow lacquer, resembling gold. Decoration, lacquer in low relief, gold and various colours; plants and insects. Rice (iné), Brinjall (nasubi), Loquat (biwa), Persimmon (kaki), Bean (mamé), Commelina communis (bōshibana).
Signed Shōkwasai. Early 19th century. *Lent by Mr. T. W. Cutler.*
32. Sakazuki. Decoration, black and gold (with gyōbu) in high relief. Long-tailed tortoises (mino-game) on rock. *Signed* KAJIKAWA. *Lent by Mr. Wm. Anderson.*
33. Sakazuki. Decoration, silver, gold and black lacquer in low relief. Waterfall and cherry blossom. *Signed* KAJIKAWA. *Lent by Mr. Wm. Anderson.*
34. Sakazuki. Rough painting in black lacquer to imitate Chinese ink (sumi) drawing of Kano school. Horse and tiger. *Signed* Kakōsai. *Lent by Mr. Wm. Anderson.*
35. Sakazuki. Rough painting in black lacquer, to imitate Chinese ink drawing. Monkey as Sambasō dancer. *Signed* Kakōsai. *Lent by Mr. Wm. Anderson.*
36. Sakazuki. Natural wood. Decoration, gold lacquer in low relief. Persimmon branch. *Signed* Gyokusai TACHIBANA Masamitsu. *Lent by Mr. Wm. Anderson.*
37. Sakazuki. Decoration, gold and black lacquer in relief. Carp (koi) and water weeds. *Signed* Masushige. *Lent by Mr. Wm. Anderson.*
38. Sakazuki. Decoration, gold foil and black lacquer. Dragon holding crystal ball (hōju). *Signed* KAJIKAWA. *Lent by Mr. W. Gilbertson.*
39. Sakazuki. Decoration, gold and dark metal lacquer. Cranes flying over conventional waves (seigai-nami). *Lent by Mr. R. Phené Spiers.*
40. Sakazuki. Decoration, gold lacquer of various shades. Sowing seed bed of rice. *Lent by Mr. R. Phené Spiers.*
41. Sakazuki. Decoration, gold foil, gyōbu and gold lacquer. Long-tailed tortoise (mino-game) and pine tree. *Signed* KōAMI. *Lent by Mr. E. Gilbertson.*
42. Sakazuki. Decoration, gold and black lacquer. The Karasaki pine tree on Lake Biwa (Ōmi Hakkei). *Signed* KAJIKAWA. *Lent by Mr. R. Phené Spiers.*
43. Sakazuki. Decoration, rough painting on black lacquer to imitate sumi (Chinese ink drawing). Hotei carrying wallet over shoulder. *Inscribed* "Painted by Takékiyo." *Lent by Mr. T. W. Cutler.*
44. Sakazuki. Decoration, gold of various shades in low relief. Comic wind God and coolies. *Signed* Ryūsensai. *Lent by Mr. R. Phené Spiers.*
45. Sakazuki. Decoration, gold foil, gold and black lacquer. Jurōjin's fan and scroll fastened to pine tree, and crane. *Signed* KōAMI. *Lent by Mr. E. Gilbertson.*
46. Sakazuki. Decoration, gold and coloured lacquer in low relief. Carp leaping through waves. *Lent by Mr. R. Phené Spiers.*
47. Sakazuki. Decoration, gold and coloured lacquer in low relief. The dream of a Shōjō, parody of the Dream of Rosei. *Signed* Tōjōsai. *Lent by Mr. E. Gilbertson.*
48. Sakazuki. Decoration, gold and black lacquer in low relief. Fukurokuju and two boys warming their hands over a brazier in the form of a stag, with symbols of wealth in the field. *Signed* Kishū. *Lent by Mr. R. Phené Spiers.*
49. Sakazuki. Decoration, gold foil and gold lacquer. Cherry flower and fan. *Signed* Hōsen. *Lent by Mr. E. Gilbertson.*
50. Sakazuki. Decoration, various shades of gold and black lacquer on pale red ground. Sambasō dancer. *Lent by Mr. R. Phené Spiers.*

B.—INRŌ.

Metal.

1. Inrō. Silver-gilt. Decorated with creeping plants in filagree enamel.
Lent by Mr. M. Tomkinson.
2. Inrō. Silver-gilt. Outer case with pattern in relief of gold, copper and shakudō, resembling enamel. Inner case, cloud pattern in gold and copper.
Lent by Mr. E. Gilbertson.
3. Inrō. Olive shibuichi with plaques of enamel, silver and gold, with seals of famous painters.
Lent by Mr. E. Gilbertson.
4. Inrō. (Outer case.) Gold, silver and copper in relief on shibuichi ground; Chinese sage and kara-shishi. *Signed* SAITŌ Mototomo. *Lent by Mr. H. S. Trower.*
5. Inrō. (Outer case only.) Gold, silver, shakudō and copper in relief on shibuichi ground. Cherry-tree and dove by gate of temple; on the other side, the Ni-wō are wrestling together. *Signed* Kwakujusai Katsutoshi.
Lent by Mr. Wm. C. Alexander.
6. Inrō. Silver, in pierced iron case. Servant of Shintō temple carrying lantern through rain-storm.
Lent by Mr. Wm. C. Alexander.
7. Inrō. Iron, chased and inlaid. "Ōmi Hakkei"—The eight views of Lake Biwa. *Signed* Noriyuki (one of the HAMANO family), latter half 18th century.
Lent by Mr. E. Gilbertson.
8. Inrō. Sentoku with incrustation of silver and various metals. Hare and dwarf bamboo. *Signed* Yasuchika (of the NARA family). *Lent by Mr. E. Gilbertson.*
9. Inrō. (Case only.) Bronze, pierced and lined with brocade. *Signed* Tokusai.
Lent by Mr. M. Tomkinson.
10. Inrō. Wood, with drawers. In pierced shibuichi case, with incrustation of gold, &c. Urashima returning on fish. *Signed* SHŌJI Katsunobu. *Lent by Mr. E. Gilbertson.*
11. Watch in form of inrō, with compass at base. Works probably imported, still in working order. *Signed* Asahi. 18th century. *Lent by Mr. M. Tomkinson.*
- Metal with lacquer 12. Inrō. Inner case in form of double tray of togidashi lacquer. Outer case black lacquer with two discs of gold and shibuichi. *Signed* Sōmin, on metal plate.
Lent by Mr. M. Tomkinson.
13. Inrō. Black lacquer, encircled by silver dragon in relief. Tokugawa badge in gold lacquer. *Signed* TAKASE. *Lent by Mr. M. Tomkinson.*
14. Inrō. Outer case, gold lacquer, clouds in relief. Incrustation of gold and other metals high relief. Benten standing upon dragon. Inner case, togidashi, conventional wave decoration. *Signed*, on metal plate, HIGASHIYAMA Motonobu, and in lacquer, Rinankei. Modern. *Lent by Mr. M. Tomkinson.*
15. Inrō. Exceptionally large. Nashiji, overlaid with various metals in high relief. Battle scene. *Signed*, on metal plate, Seiryūken, and in lacquer, HAYAKAWA Fun-unsai. 19th century. *Lent by Mr. M. Tomkinson.*
16. Inrō. Gold lacquer in high relief. Dragon (silver and shakudō on either side) among storm clouds. *Lent by Colonel Goff.*
17. Inrō. Silver box, in black lacquer case. *Signed* metal, Mitsuyoshi, and lacquer, Komin.
Lent by Mr. M. Tomkinson.

18. Inrō. Black lacquer, decorated with translucent cloisonné enamel. Peony, butterflies, &c.
Signed HIRATA Narikado, aged 81 (about 1750). *Lent by Mr. Stuart Samuel.*
19. Inrō. Fine kinfun-ji (gold poudré ground). Incrustation in relief of gold, silver, mother-of-pearl and coral: flowers, leaves and fruit. (Owari lacquer.) 18th century.
Lent by Mr. E. Gilbertson.
20. Inrō. Gold lacquer ground. Decoration, incrustation in high relief of various metals, tortoiseshell, mother-of-pearl, coral, &c. Pheasant on wild cherry tree and peony.
19th century. *Lent by Mr. E. Gilbertson.*
21. Inrō. Ivory, with gold lacquer plaques, square and fan-shaped. Ground not
lacquered.
Wood, ivory, &c.
Lent by Mr. R. Phené Spiers.
22. Inrō. Fish-skin, polished and lacquered. Gourd leaves in gold, lacquer and lead. Early
18th century. *Lent by Mr. E. Gilbertson.*
23. Inrō. Ray-skin (same-gawa), polished and lacquered. Chrysanthemum and bear in gold,
red and black lacquer. Early 18th century. *Lent by Mr. E. Gilbertson.*
24. Inrō. Covered with leather. Decoration, a badger, disguised as a woman; gold and
dark coloured lacquer. *Signed* Zeshin. 19th century. *Lent by Mr. E. Gilbertson.*
25. Inrō. Polychrome Kiōto pottery, lacquered on edges; risers of wood. Dragon and tiger.
18th century. *Lent by Mr. M. Tomkinson.*
26. Inrō. Small bottle-gourd (hyōtan). Dragon and storm cloud in black, gold and red
lacquer in relief. Early 18th century. *Lent by Mr. Wm. C. Alexander.*
27. Inrō. Made from a tree fungus (reishi). Elephant, in gold lacquer in relief, carrying peony
flower of mother-of-pearl. *Lent by Mr. E. Gilbertson.*
28. Inrō. Made from a tree fungus (reishi). Overlaid with Chinese characters in gold.
The Chinese character, Ju (longevity), written in various styles.
Lent by Mr. R. Phené Spiers.
29. Inrō. Cherry-bark. Gold lacquer and mother-of-pearl in relief. Egrets, lotus leaf and
reeds. *Signed* Tōyō. 18th century. *Lent by Mr. E. Gilbertson.*
30. Inrō. Natural wood. Branch of nandina (nanten). Gold lacquer and coral in relief.
Lent by Mr. R. Phené Spiers.
31. Inrō. Natural wood. Kappa (imaginary animal living in streams) under gourd trellis;
carved lacquer and incrustation of gold lacquer in low relief.
Lent by Mr. W. Harding Smith.
32. Inrō. Natural wood. Decoration, gold lacquer in high relief, with incrustation of mother-
of-pearl and coral. Cock under plum-tree. *Signed* Kwan-yōsai. Early 19th century.
Lent by Mr. E. Gilbertson.
33. Inrō. Natural wood. Decoration, lacquer of various colours in relief. Faces of ivory. Incrustation of
ivory.
Yoshitsune and Benkei on the Gojō Bridge, Kiōto. *Lent by Mr. J. Gurney.*
34. Inrō. Gold lacquer, with faces in ivory. Raikō, on the way to kill the Shuten-dōji, finds a
maiden washing blood-stained clothes. *Signed* Yōyūsai. Early 19th century.
Lent by Mr. W. H. Cope.
35. Inrō. Gold lacquer, with faces in ivory. The Empress Jingō and Takenouchi no Sukune.
Signed Yōyūsai. Early 19th century. *Lent by Mr. W. H. Cope.*
36. Inrō. Outer case, gold lacquer, incrustated with ivory and coloured shell. Mask of Tengu.
Inner case, fine togidashi. *Lent by Mr. E. Gilbertson.*

37. Inrō. Gold ground, figures in relief of various coloured lacquer, faces of ivory. The six famous poets (Rok-kasen). *Lent by Mr. W. Harding Smith.*
38. Inrō. Carved lacquer in relief on nashiji, with incrustation of mother-of-pearl and ivory. Cock standing on fence. Chinkin-bori risers. *Signed Bakushūhan Chohei. 19th century.*
Lent by Mr. E. Gilbertson.
39. Inrō. Lacquer imitating tortoiseshell. Elephant in relief in various coloured lacquers and mother-of-pearl inlay. *Signed Hyakuyō. Lent by Mr. E. Gilbertson.*
- Inlay of mother-of-pearl. 40. Inrō. Black lacquer, with inlay of mother-of-pearl. Thunder God and storm dragon. 18th century. *Lent by Mr. H. Virtue Tebbs.*
41. Inrō. Black lacquer. Inlay of Haliotis shell and gold (kana-gai). Chrysanthemum. *Lent by Mr. E. Gilbertson.*
- Carved lacquer. 42. Inrō. Tsuishu. Carved pale red lacquer. Chrysanthemums. Netsuke of same material. *Lent by Mr. E. Gilbertson.*
43. Inrō. Tsuishu. Carved pale red lacquer. Subject from Chinese history. The three heroes of Shoku visit Kōmei in his secluded cottage. *Lent by Mr. E. Gilbertson.*
44. Inrō. Tsuishu. Carved dark red lacquer. Flowers on diaper ground. (The names of various medicines still remaining in the cases of the inrō.) *Lent by Mr. E. Gilbertson.*
45. Inrō. Tsuikoku on tsuishu. Chinese subject in black carved lacquer, on a diapered ground of red lacquer. *Lent by Mr. E. Gilbertson.*
46. Inrō. Guri lacquer in black, red and yellow. Chinese figure in a boat, and a pine tree through the mist. Attributed to Zonsei, 18th century. *Lent by Mr. E. Gilbertson.*
47. Inrō. Tsuishu enclosing panels, with black lacquer ground. Gold and coloured lacquer in relief and encrustation of metals. Dragon in cloud and kara-shishi on rock. *Lent by Mr. E. Gilbertson.*
48. Inrō. Square. Tsuishu and black lacquer, with dragon in gold lacquer. 18th century. *Lent by Mr. Wm. C. Alexander.*
49. Inrō. Tsuikoku. Carved black lacquer. Gentoku swimming the river. Attributed to Zonsei. End of 17th century. *Lent by Mr. E. Gilbertson.*
- Engraved design. 50. Inrō. Guri lacquer. The Sōma badge below. *Lent by Mr. E. Gilbertson.*
51. Inrō. Black lacquer, with Chinkin-bori decoration. Cuckoo, peony and swallows. *Signed TAMAKAJI. 19th century. Lent by Mr. E. Gilbertson.*
52. Inrō. Black lacquer, with Chinkin-bori decoration. Lion testing the quality of its cub by casting it down from a rock. 18th century. *Lent by Mr. E. Gilbertson.*
53. Inrō. Lacquer, imitating shibuichi. Thunder gods making a rain deluge with buckets of water. *Signed Tōyō. 18th century. Lent by Mr. E. Gilbertson.*
- Shunkei-nuri. 54. Inrō. Dark red (Shunkei) lacquer. Decoration, various forms of the character, Ju (longevity), in relief of lighter red. *Signed Tōyō. Lent by Mr. H. S. Trower.*
55. Inrō. Polished dark red lacquer. Branch of bamboo in black, imitating Chinese ink brush-work (sumi-ye). *Inscribed in light red characters, "Toyohiko ye." Painted by Toyohiko. Lent by Mr. R. Phené Spiers.*
56. Inrō. Akita lacquer. Sayagata form. Bamboo frame work, within which the performer walks as if carried, in the "nō" dance. *Signed Tōyō, 60 years old. 18th century. Lent by Mr. E. Gilbertson.*
- Suri-hagashi. 57. Inrō. Suri-hagashi lacquer. Decoration, Taka-makiye of various colours, and mokume; Cock standing on drum. 18th century. *Lent by Mr. E. Gilbertson.*

58. Inrō. Wakasa (or perhaps rather Tsugaru) lacquer. Black panel, with Chinese peach. Lacquer inlay. Lacquer inlay of various colours. *Signed* Nagahide. *Lent by Mr. E. Gilbertson.*
59. Inrō. Togidashi, gold ground. Decoration, to imitate Chinese ink brushwork (sumi-ye), branch of bamboo. *Lent by Mr. R. Phené Spiers.*
60. Inrō. Togidashi, gold ground. Decoration, to imitate Chinese ink painting (sumi-ye); falcon on pine-branch. *Signed* Tōyō, after a painting by Hakugyoku Hōin. *Lent by Mr. E. Gilbertson.*
61. Inrō. Togidashi. Black ground, with decoration in gold of various shades. Egrets among reeds. Style of SHIOMI Masanari. *Lent by Mr. H. S. Trower.*
62. Inrō. Togidashi. Decoration, gold poudré, red and other colours; Raikō meeting the Mountain god (from the Shuten-dōji myth). *Lent by Mr. H. S. Trower.*
63. Inrō. Togidashi. Decoration, red and gold on black ground; fuyō flowers (Hibiscus). *Signed* Mitsumasa. *Lent by Mr. E. Gilbertson.*
64. Inrō. Togidashi. Ground imitating wood. Decoration, gold lacquer; nightingale on willow. *Lent by Mr. E. Gilbertson.*
65. Inrō, in outer case. Mokume ground. Decoration, gold togidashi lacquer; branches of Kerria (yamabuki). *Lent by Mr. E. Gilbertson.* Mokumé.
66. Inrō. Mokume in togidashi. Chrysanthemum in gold lacquer in relief, at either end. *Signed* KOMA Kiuhaku. 18th century. *Lent by Mr. G. Salting.*
67. Inrō. Polished ground, in gold of two shades (perhaps to imitate fish-skin). Badge, kiku and butterflies, gold lacquer in relief. *Signed* Minsetsusai. *Lent by Mr. R. Phené Spiers.*
68. Inrō. Outer case, gyōbu lacquer. Inner case, gold and colours in togidashi; crows and forest trees. *Lent by Mr. M. Tomkinson.*
69. Inrō. Black ground. Decoration, painted in lacquer, white and red plum blossom. 18th century. *Lent by Mr. Wm. C. Alexander.*
70. Inrō. Black ground. Decoration, painted in lacquer, white Mandarin ducks and reeds. *Signed* KOMA Kiuhaku. 18th century. *Lent by Mr. M. Tomkinson.*
71. Inrō. White ground. Decoration, painted in red, black and gold lacquer. Chinese subject. Perhaps 17th century. *Lent by Mr. Wm. C. Alexander.*
72. Inrō. Black lacquer to imitate leather, on carved wood. Decoration, gold and shibuchi lacquer; umbrellas and rustic fence. 18th century. *Lent by Colonel Goff.* Lacquer imitating various materials and forms.
73. Inrō. Dark red lacquer to imitate leather, on carved wood. Decoration, black and silver lacquer in relief; crows flying before moon. Perhaps 17th century. *Lent by Mr. Wm. C. Alexander.*
74. Inrō. Red, gold and tortoiseshell lacquer, on carved wood. To imitate a tea-jar of pottery in case of brocade. 18th century. *Lent by Mr. Wm. C. Alexander.*
75. Inrō. Polished blue lacquer, to imitate lapis lazuli. Decoration, gold and coloured togidashi; butterflies and chrysanthemum. *Lent by Mr. E. Gilbertson.*
76. Inrō. Lobes of various coloured lacquer. Decoration, gold in relief. Lucky fungus on Chinese stand. Early 18th century. *Lent by Mr. R. Phené Spiers.*
77. Inrō. In form of cylindrical box. Makiye and mother-of-pearl on nashiji. Autumn scene—rice stubble, bird-scare and stag. Attributed to school of KOMA. Late 17th century. *Lent by Mr. Stuart Samuel.*

Gold and coloured
lacquer.

78. Inrō. Nashiji shading into black. Decoration, gold lacquer in relief; various flowers.
School of KOMA. 18th century. *Lent by Mr. E. Gilbertson.*
79. Inrō. Polished black lacquer ground. Decoration, mother-of-pearl, gold and red lacquer
in relief; dragonflies. *Lent by Mr. G. Salting.*
80. Inrō. Polished black lacquer ground. Decoration, gold, black lacquer and mother-of-pearl
in relief; rustic cottage and plum tree. *Lent by Colonel Goff.*
81. Inrō. Polished black lacquer ground. Decoration, gold, silver and various coloured
lacquers in relief; monkeys dressed in the costumes of the various classes of Japanese
life. Risers of Wakasa lacquer. Late 18th century. *Lent by Mr. Stuart Samuel.*
82. Inrō. Polished black lacquer ground. Decoration, gold, silver and mother-of-pearl in
relief; Mikado's carriage resting under cherry-tree. *Lent by Mr. H. S. Trower.*
83. Inrō. Polished black lacquer ground; gold lacquer and mother-of-pearl in relief. Cicada
on stem of cryptomeria. Seal (mother-of-pearl) Jōka. If by Jōkasai, not earlier than
the end of 18th century, but appears to be older. *Lent by Mr. W. Harding Smith.*
84. Inrō. Ground, black and gold in togidashi. Decoration, gold in relief; mountain
landscape and waterfall. 18th century. *Lent by Mr. R. Phené Spiers.*
85. Inrō. Black and gold in togidashi. Decoration, gold in relief; shed for sheltering man
who watches the rice-fields, bird-scare and scarecrow. 18th century. *Lent by Colonel Goff.*
86. Inrō. Togidashi ground. Decoration, gold lacquer in relief; Yodo Castle and river.
18th century. *Lent by Colonel Goff.*
87. Inrō. Polished gold ground of various shades. Decoration, gold, black and red, in low
relief; Benten riding through clouds on a dragon. Signed Kwōzan. 19th century.
Lent by Mr. Harding Smith.
88. Inrō. Polished gold ground. Decoration, medallions with birds and flowers in low relief.
Signed KAJIKAWA. 19th century. *Lent by Mr. R. Phené Spiers.*
89. Inrō. Polished gold ground. Decoration, gold, red and black lacquer in low relief; cock
standing on drum. Signed Kakōsai. Early 19th century.
Lent by Mr. R. Phené Spiers.
90. Inrō. Polished gold ground. Decoration, gold and coloured lacquer in low relief; Hōwō
standing on Paulownia tree. Inscribed "After a design by Hakugyoku Hōin." Early
19th century. *Lent by Mr. R. Phené Spiers.*
91. Inrō. Taka-makiye, with gyōbu. Cranes and fir tree. Early 19th century. *Lent by Colonel Goff.*
92. Inrō. Ground nashiji and gold of various shades, poudré. Decoration, gold lacquer in low
relief, gold foil, and various coloured lacquers; three cranes.
Lent by Mr. W. Harding Smith.
93. Inrō. Ground gold of various shades, poudré (kinfun-ji). Decoration, gold lacquer in low
relief, gold foil, and various coloured lacquers; group of cranes (sem-ba-zuru).
18th century. *Lent by Mr. Harding Smith.*
94. Inrō. Gold poudré ground (kinfun-ji). Decoration, gold lacquer in low relief, gold of
various shades, red and black; herd of horses. 18th century.
Lent by Mr. W. Harding Smith.
95. Inrō. Silver poudré ground (ginfun-ji). Decoration, gold and silver lacquer in low relief;
butterflies and ferns. 18th century. *Lent by Mr. E. Gilbertson.*
96. Inrō. Dark silver poudré ground (ginfun-ji). Decoration, gold and mother-of-pearl;
flowers and butterflies. 18th century. *Lent by Mr. Wm. C. Alexander.*

97. Inrō. Dark poudré ground (ginfun-ji), to imitate shibuichi. Decoration, in low relief, gold and various coloured lacquers; cock and bamboo. 18th century.

Lent by Colonel Goff.

98. Inrō. Lacquer ground to imitate silver. Decoration, low relief, silver and black lacquer, with gold-leaf and gyōbu. Hawk on perch, with hood and tassel. Described as Sendai lacquer. *Signed Shūgyokusai.*

Lent by Mr. E. Gilbertson.

The following objects are not in Cases.

Between Cases III. and IV.

PANEL of hammered silver, incrustated with shakudō, shibuichi, red copper and gold. Two swimming carp, in high relief, with waterweeds. The margin of flat inlay; birds and flowers. *Seal, Masao.*

Lent by Mr. S. Bing.

LACQUERED PANEL (Gaku). The approach to Enoshima, with Fuji-san in background. The sky of plain gold lacquer, the sea, brownish-black lacquer poudré with gold; the landscape, gold and silver lacquer, chiefly in low relief. *Signed Taishin, with seal.* Taishin was a pupil of Zeshin. 19th century.

Lent by Mr. Wm. C. Alexander.

Over Case IV.

OKIMONO. Bronze casting. Fantastic lion (kara-shishi) playing with the tassel of a hollow ball.

Lent by Mr. Alfred Cock.

TWO WIDE-LIPPED BRONZE FLOWER VASES, one circular and the other square-mouthed.

Lent by Mr. Alfred Parsons.

HI-BACHI. Bronze brazier, imitating wicker-work.

Lent by Mr. F. Yeats Edwards.

Over Case V.

SEATED FIGURE OF A BUDDHIST PRIEST. Bronze.

Lent by Mr. C. H. Read.

In Recess on either side of Case V.

SHOKU-DAI. Tall candlestick of iron, with flat inlay of silver (hira-zōgan ware). Fans and conventional waves. Snuffer in shape of a fan. (For small companion candlestick, see Case VI., 43.)

Lent by Mr. J. M. Swan.

KOTÉ. Two sleeves of chain-mail with medallions of iron, inlaid with silver (zōgan). The semi-gauntlet (tetsugai) similarly inlaid. Badge, cross within broken circle.

Lent by Mr. J. M. Swan.

ANDON. Lantern for use in sleeping-room. Brass pierced work, lined with paper.

Lent by Mr. Frank Dillon.

Stand in front of Case V.

DRAGON. Bronze. *Seal*, beneath jaw, Tōryūsai Sadamune. 19th century.

Lent by Mr. Wm. Anderson.

Between Cases VI. and XV.

TRAY. Black polished lacquer, the margin lined with pewter. Decoration in high relief (of unknown material), covered with white, dark green, and gold lacquer. Flower, leaf, and seed-pod of the Sacred Lotus. On the leaf, a green frog (pottery incrustation). *Seal*, Kwan. By Ritsu-ō. Early 18th century.

Lent by Mr. Wm. C. Alexander.

HASHIRA-KAKUSHI. Long strip of wood for hanging on post. Decoration, a composition covered with coloured lacquers, lead, pottery and mother-of-pearl. An itinerant showman with marionette-box; from his sleeve issues a snake-like cloud, in the midst of which appears a vision; (as in the case of the miracles of the Rishi); the ghost of the Taira clan attacking the ship of Yoshitsune after the battle of Dan-no-ura. *Seal*, of pottery, Ritsu-ō. Early 18th century.

Lent by Mr. Wm. C. Alexander.

PANEL (Gaku). Polished black lacquer, with gold togidashi, gold lacquer in low relief, and incrustation of mother-of-pearl. Lotus flower and leaves, a carp and flowing water. *Signed* Taishin. (Compare panel with view of Enoshima.)

Lent by Mr. Wm. C. Alexander.

SMALL CASE. Containing a Collection of Specimens illustrative of the preparation of the associated metals known as *Mokumé* (wood-grain), *Mizu-nagashi* (running water), &c. The nine pieces in the middle of the Case are European imitations of Japanese work, and were made by Messrs. Tiffany & Co., of New York, and by the exhibitor.

Lent by Mr. Wm. C. Roberts-Austen.

HI-BACHI. Large brazier of yellow bronze (sentoku), with incrustation of shakudō and gold. The open-work cover represents cranes flying among clouds. Cranes in relief on the sides.

Lent by Mr. J. M. Swan.

Over Chimney-Piece.

PLAQUE (Gaku). Polished brownish-black lacquer ground, passing into plain gold. Decoration, in high and low relief, gold and silver lacquer, with fine mother-of-pearl mosaic and a little red lacquer. A picnic party, with a man dancing, ladies in old costume. Spring flowers, rocks and water. 17th century. From the Hamilton Palace sale.

Lent by Mr. G. Salting.

PLAQUE (Gaku). Rough wood, showing knots and grain in relief, partly covered with black, red and yellow lacquer, with mother-of-pearl incrustation. Autumn maple, treated in the style of Kōrin. 19th century.

Lent by Mr. Wm. C. Alexander.

HELMETS, of various shapes. Hammered iron with repoussé decoration.

Lent by Mr. Wm. C. Alexander.

Mr. T. W. Cutler.

On Mantel-Shelf.

SKELETON. Silver. *Signed* SHŌAMI, *Seal* Katsuyoshi: living metal-worker.

Lent by Mr. Alfred Cock.

PAIR OF FLOWER VASES. Wrought iron. Damascene work in gold and silver. Decoration, various diapers and medallions (*hira-zōgan*), also design in high relief (*taka-zōgan*) of Chinese boys playing with balls. *Inscribed*, Made by KOMAI, of Kyōto.

Lent by Mr. M. Tomkinson.

Between Cases XVI. and XVII.

TWO PLAQUES, of black lacquer. Decorated with gold and dark coloured lacquer, in low relief. On the black ground a further decoration of leaves and tree stem is faintly indicated by change in the degree of polish of the lacquer. Autumn flowers, the moon appearing behind the trunk of a tree. Style of Zeshin. 19th century.

Lent by Mr. J. M. Swan.

TRAY. Modern Zonsei lacquer. (Compare, for an earlier specimen, Case XVIII., 8.) Ground engraved in diapers. Decoration, of Chinese flowers and birds, in olive green, red and yellow lacquer.

Lent by Mr. Frank Dillon.

Over Cases XVII. and XVIII.

A PAIR OF TALL PRICKET CANDLESTICKS (Shoku-dai), with snuff-box and snuffers. Bronze open work, with dragon among conventional clouds.

Lent by Sir Trevor Lawrence.

FLOWER VASE, in shape imitating a bamboo stem. Bronze, with purple-red patina. Chased medallions of cherry-blossom.

Lent by Mr. Wm. C. Alexander.

OKIMONO. Bronze casting. Buddhist emblems. A long-tailed tortoise (mino-game) carries on its back an upright sword, with a handle shaped like a vagra, round which a dragon is coiled.

Lent by Mr. Alfred Cock.

FLOWER VASE. Bronze. The rim prolonged to form handles. Spiral decoration.

Lent by Mr. Edward Dillon.

PLATE. Bronze ground incrustated with various metals in high relief; hawk, sparrows and blossom. The margin decorated with a curious Chinese key pattern of silver (gin-kise) on bronze ground. The plate itself, and especially the margin, is old, and perhaps Chinese, the incrustation modern Japanese.

Lent by Mr. W. Harding Smith.

FLOWER VASE ON STAND. Bronze. The bowl decorated with conventional wave pattern (sei-gai-nami), the stand representing waves. Signed Izan.

Lent by Mr. R. Phené Spiers.

CANDLESTICK. Buddhist. Bronze. Two Chinese dogs (koma-inu) support a ball from which issues a stem, round which a dragon is entwined.

Lent by Mr. Alfred Cock.

FLOWER VASE. Bronze, with handles of dragon's head with protruding tongue.

Lent by Mr. Frank Dillon.

The Vases and other objects of Metal over Cases I., II., III., VII., XIII., XV., XVI., XIX. and XX., have not been fully Catalogued.

They include :—

CARVED WOOD STAND, from a Buddhist shrine. Black lacquer, gilt and coloured. 17th century, or earlier.

Lent by Colonel Goff.

SHACHIHOKO. Dragon-headed carp. Silver, partly gilt, and partly covered with a blue or green translucent enamel.

Lent by Mr. S. Bing.

PRICKET CANDLESTICK. Bronze. Lotus flower and dragon. From the monastery of Kōya-san.

Lent by Mr. Alfred Cock.

BRONZE OKIMONO. A crane fishing or drinking on the water's edge.

Lent by Sir Trevor Lawrence.

TEMPLE LANTERN. Hammered copper, gilt. Date of the 9th year of Kyōhō (1724). From the monastery of Kōya-san.

Lent by Mr. Edward Dillon.

BRONZE VASE, with curved neck, ending in the head of a goose.

Lent by Mr. Stuart Samuel.

FLOWER VASES. A pair. A stem of bamboo, carved, with decoration of gold lacquer and various incrustations, on a bronze stand in the form of a flowering branch of plum.

Lent by Mr. Wm. C. Alexander.

OKIMONO. Bronze. Hotei riding on a buffalo.

Lent by Sir Henry Howorth.

WATER-VESSEL, drum shaped, of yellow bronze, repoussé. Comic subject (Tale of the Tongue-cut Sparrow).

Lent by Mr. Wm. C. Alexander.

OKIMONO. Bronze. Crow resting on the stump of a tree, up which two cicadas are crawling.

Lent by Mr. Lawrence Harrison.



GLOSSARY of WORDS and TERMS USED in the CATALOGUE.

A

- Ajisai. A species of *Hydrangea*
 Akasaka tsuba. Sword hilts in pierced work, so named from Akasaka, a district in Tōkyō, where they were originally made
 Aki-no-nanakusa. Seven autumn flowers, generally the *Chrysanthemum*, *Patrinia* sp., *Eulalia* sp., *Platycodon grandiflorum*, *Aster*, *Eupatorium* sp., and *Lespedeza* sp.
 Ama-inu. One of the conventional figures of a dog or lion in front of Shintō temples
 Ama-no-hagoromo. A fairy's cloak of feathers
 Amida. Sansk., Amitābha. A Buddha
 Ao-gai. Mother-of-pearl
 Ao-gai zaiku. Mother-of-pearl inlaid work
 Ashikaga. A line of Shōguns (1335 to 1573 A.D.)
 Awabi. The ear-shell. *Haliotis gigantea*

B

- Badarai. A flat vessel, generally of bronze, used for arrangements of flowers and plants
 Bai. The flowering plum. *Prunus mume*
 Ban-gi. A kind of gong, consisting of a flat piece of wood, which is struck with a mallet; sometimes carved in the form of a fish
 Bekkō. Tortoiseshell
 Bekko-zaiku. Tortoiseshell work
 Benten. One of the seven gods of Good Fortune
 Bentō-bako. A luncheon box
 Benzai or Benzai-ten. See Benten
 Bishamon. One of the seven gods of Good Fortune

- Biwa. A four-stringed lute
 Biwa. The loquat. *Eriobotrya japonica*
 Biwa. The lake in the province of Ōmi
 Bon. A tray
 Bori. See Hori
 Botan. A peony. *Pæonia moutan*
 Bunko. A box for manuscripts
 Butsu-gan. A case for Buddhist divinities

C

- Cha. Tea
 Cha-gama. A vessel used for boiling water at the "Tea Ceremonies"
 Cha-iré. A tea-caddy
 Cha-no-yu. Ceremonial tea drinking. The "Tea Ceremonies"
 Cha-taku. A stand for a tea-cup
 Cha-tsubo. A tea jar
 Cha-wan. A tea-cup
 Chidori. Small birds that fly about the shore. Any sand-pipers, plovers, or dotterels
 Chiku. The bamboo
 Chinkin-bori. Lacquer in which the designs are engraved in fine lines, which are subsequently coated with gold powder
 Chōji-buro. A perfume vaporizer
 Choku. Small cup for drinking saké. A wine cup
 Chōshi. A kettle or jug for heating or pouring saké

D

- Daikoku. One of the seven gods of Good Fortune
 Daikon. A large kind of radish. *Raphanus sativus*

Daimyō, or Daimiō. A feudal or military noble. Daimiō-lac, an English term applied to lacquer articles such as cabinets, articles for toilet use, &c., supposed to have been made for a Damiō, and bearing a badge (mon). The decoration generally is in arabesques or diapers in gold lacquer on a black ground
 Dai-shō. The two swords worn by a Samurai
 Daruma. Sansk., Dharma
 Dō-hachi. A Buddhist bowl-shaped gong
 Dōji. The fifteen sons of Benten.
 Dōkei. A kind of Buddhist gong
 Ebisu. One of the seven gods of Good Fortune

E

Ema. A picture hung in Shintō temples as a votive offering
 En-gawa. A verandah
 Enoki. The name of a tree, *Celtis sinensis*

F

Fu-bako. A box used for carrying a letter
 Fuchi. A metal ring encircling the base of the hilt of a sword
 Fuda-zutsu. A box for receiving the counters in the Perfume Game
 Fuji. The wistaria
 Fuku-roku-ju. One of the seven gods of Good Fortune
 Furi-tsuzumi. Two small drums fixed to a staff
 Futa-mono. A covered bowl
 Fūten. The god of the Winds
 Fuye. A flute
 Fuye-zutsu. A flute case

G

Gaku. A framed tablet containing an inscription or picture
 Genji Monogatari. A Japanese romance of the 10th century

Gim-ban. Mica slips used for burning incense in the Perfume Game
 Gim-basami. Silver forceps used in the Perfume Game
 Gin. Silver
 Gin-dai. A tray on which the gim-ban were placed to cool
 Gin-kisé. Silver in thin sheets affixed to the roughened surface of other metals by pressure or hammering whilst hot. Azziminia work
 Gin-pun. Silver powder
 Giōbu. See Gyōbu
 Gofun. Levigated oyster shells
 Go-gusoku. The five articles placed on the altar in front of the shrine in a Buddhist temple. A pair of candlesticks, a pair of flower vases, and an incense burner
 Go-hei. A bundle of strips of white paper peculiarly cut, hanging from a wand. A Shintō emblem
 Go-san-kiri. The Paulownia badge, in which the middle spike has five, and each of the side spikes three, flowers
 Go-sekku. The five festivals—7th January, 3rd March, 5th May, 7th July, 9th September
 Guri. Lacquer in several layers of two or more colours, deeply carved
 Gusoku. Complete armour
 Gyōbu. Lacquer decorated with small cut pieces of gold leaf, each inlaid singly in a more or less regular manner
 Gyoku. The sacred gem, one of the three mythical precious things of the Japanese Empire. A crystal ball

H

Habaki. A piece of metal enclosing the upper part of a sword blade, below the seppa and tsuba
 Ha-bōki. A feather brush
 Hachi. A plate

Hachi-wari. An iron sword-shaped weapon.
A helmet-breaker

Hagi. The name of a flowering shrub.
Lespedeza sp.

Hai-osaye. A spatula for arranging the ashes
in braziers

Hakkei. Eight celebrated views. See Ōmi
Hakkei

Hama-guri. A bivalve

Hana-iké. A flower vase

Hara-kiri. See Seppuku

Hashika-bori. Carving in low relief. A
kind of *Tsuishu* or *Tsuikoku*

Hato-zuye. A staff or cane with a dove at
its upper end, used by an aged person

Heian. A poetical name for Kyōto

Hibachi. A brazier

Hibashi. Two small metal rods used as fire-
tongs

Hichiriki. A flageolet

Higashi-yama Jidai. A period of revival
in art, during the time of Ashikaga
Yoshimasa, who was Shōgun from 1449
to 1472 A.D.

Hi-iré. A vessel for holding burning charcoal

Hiki-te. A handle countersunk in the sliding
screens or doors of a Japanese house

Hina. Small images used at the girls'
annual festival (3rd March)

Hinoki. The name of a tree, *Chamæcyparis*
obtusa

Hi-no-maru. The disc of the sun, red on a
white ground. The national flag of Japan

Hira-makiye. Makiye with a flat surface

Hira-zōgan. Damascene work in which the
metals do not project above the surface
in which they are inlaid

Hiroshima-zaiku. Hammered work, generally
in copper, with a dark patina, ornamented
with mounts of repoussé work and silver
or pewter *Azziminia*

Hiyōmon. See Hyōmon

Hōgen. A title sometimes conferred on an
artist

Hōin. A title sometimes conferred on an
artist

Hōjō. A family who were the *de facto* rulers
of Japan, with Kamakura as their capital,
from 1199 to 1333 A.D.

Hōju. See Gyoku

Hokai. A box for cooked rice

Hon. A book

Hō-no-ki. The name of a tree, *Magnolia*
hypoleuca

Hō-ō. A phoenix

Hora. A pilgrim's couch. Formerly used in
war

Hori. Carving or chasing generally

Hori-agé. Sculpture in relief

Hotei. One of the seven gods of Good
Fortune

Hototogisu. A kind of cuckoo

Hōwō. See Hō-ō

Hyōmon. Lacquer in which thin plates of
gold are inlaid

Hyōtan. A saké bottle made from a gourd.
A gourd, *Lagenaria vulgaris*

I

Ichō. The name of a tree, *Ginkgo biloba*

Ikō. A stand on which clothes are hung

In. A seal

Inrō. A nest of small boxes, slung from the
belt, for holding medicines

Inu-hariko. A toy figure in the form of a
dog used at the Hina Festival

Iro-tsuké. Stained or coloured

Iru. Cast, as "Seimin iru" cast by Seimin

Isé-ebi. A marine crayfish, *Palinurus burgeri*

Ishi-me. A surface in imitation of the grain
of stone

Ishi-me. A variety of *gyōbu* in which the
pieces of gold foil are arranged like
Japanese stone-work

Iwa-taka. A rock-falcon

Jikirō. A covered vessel divided into com-
partments for condiments

J

- Jin-gasa. A flat helmet
 Ji-no-ko. See Tonoko
 Jisshukō-bako. A box for the implements of the Perfume Game
 Jō. See Takasago
 Jō-bako. A letter box
 Jōken-in Jidai. The period of the Shōgun Tsunayoshi (1681-1708), his posthumous name being Jōken-in
 Ju. Longevity
 Jū-bako. A nest of boxes
 Jū-kōgo. A small nest of boxes for fragrant woods, &c, used in the Perfume Game
 Jū-ni-shi. The twelve signs of the Zodiac, and of Japanese chronology. The rat, bull, tiger, hare, dragon, serpent, horse, goat, monkey, cock, dog and boar

K

- Kabané. See Sei
 Kabuto. A Japanese helmet
 Kabura. A turnip
 Kagami. A mirror
 Kagami-buta. The metal plate of a manjū-netsuké
 Kago. A basket
 Kago. A palanquin
 Kagura. A sacred dance, also a pantomimic dance performed by strolling players
 Kai-awasé. A game played with bivalve-shells
 Kai-oké. A box for holding the shells used in the Shell Game
 Kaké-hanaiké. A hanging flower vase
 Kaki. A persimmon. The *Diospyros kaki*
 Kakihan. A written seal. Corresponds to a monogram
 Kakko. An ancient form of drum
 Kamakura-bori. Wood carved and coated with red lacquer over a ground of black lacquer
 Kamakiri. A mantis

- Kamé. A tortoise, *Emys japonica*
 Kami. A Shintō divinity
 Kami. An honorific title sometimes conferred on artists
 Kaminari. Thunder
 Kaminari no Kami. See Rai-jin
 Kana-mono. A general name for metal articles, also used for the ornamental mounts of tobacco pouches
 Kan-tokuri. A bottle in which saké is heated
 Kan-zashi. A divided hair-pin
 Kara-kané. Bronze composed of copper, lead and tin
 Kara-ko. Chinese boys
 Kara-kusa. Arabesques
 Kara-shishi. The conventional lion of the Chinese
 Karei. A fish, a kind of flounder
 Kashira. The metal ornament on the head of a sword hilt
 Kata-kiri-bori. Designs cut in relief and chased
 Katana. A sword
 Ke-bori. Chasing in fine lines
 Ken. A straight two-edged sword
 Kesa-bako. A box for the scarfs worn by Buddhist priests
 Kiku. The chrysanthemum
 Kiku-sui. A heraldic representation of a chrysanthemum flower issuing from a stream of water. The badge of Kusunoki
 Kin. Gold
 Kin-gyo. A species of gold-fish
 Kin-ji. A gold ground produced by dusting powdered gold over the surface of the wet lacquer
 Kin-kisé. Gold in thin sheets affixed to the roughened surface of other metals by pressure or hammering whilst hot. Azzi-minia work
 Kin-makiye. A general name for gold-picture lacquer in which the ground or design is produced by repeated applications of lacquer and powdered gold
 Kin-mekki. Gilt
 Kin-pun. Gold powder

Kin-pun-ji or Kin-fun-ji. A lacquer ground with gold poudré
 Kintoki. The boy of herculean strength, usually represented with a woodman's axe
 Kiri. The Paulownia imperialis
 Kiri-kané. Small square pieces of gold foil used for gyōbu
 Kirin. One of the four fabulous creatures of the Chinese. Generally translated unicorn
 Kiroku-suzuri. A writing-box used in the Perfume Game
 Kiseru. A tobacco pipe
 Kitsuné. A fox
 Ki-urushi. Raw lacquer
 Kizami-ban. A wooden block on which woods are cut for use as incense
 Ko. Small
 Kō. Incense, perfume
 Kō-awasé. The Game of Perfumes
 Ko-bako. A small box
 Kō-bako. A perfume box
 Kō-ban. A board ruled in squares. Used in the Perfume Game
 Kō-bashi. "Chopsticks" for use with incense
 Ko-bon. A small tray
 Kō-fuda. The counters used in the Perfume Game
 Kō-fuda-bako. A box for the Kō-fuda
 Ko-dansu. A small cabinet with drawers and shelves
 Kō-dōgu. The implements of the Perfume Game
 Kōgai. A straight hair-pin. A kind of skewer carried on one side of the sword scabbard
 Ko-gatana. A small knife
 Kō-gō. A perfume box
 Koi. A carp. *Cyprinus carpio*
 Kojiri. The metal ornament on the lower extremity of a scabbard
 Kōkwa-ryokuyō. A variety of guri, with red flowers and green leaves in low relief

Kō-nokogiri. A small saw used in the Perfume Game
 Kō-no-zu. Fifty-two symbols, consisting of combinations of five perpendicular and one or more horizontal lines, based probably on the eight trigrams of the Chinese, sometimes used in the Perfume Game
 Kōro. An incense burner
 Kō-saji. A small spoon used for incense
 Koté. A defensive sleeve, generally of chain armour
 Koto. A horizontal lyre with thirteen strings
 Kō-tsutsumi. Wrappers containing packets of incense for the Perfume Game
 Kō-zuchi. A small mallet used in the Perfume Game
 Kozuka. A small knife, carried on one side of the sword scabbard. The name is frequently used in Europe for the handle only
 Kugé. A noble of the Imperial court
 Kuri-kata. The cleat on a scabbard, through which the cord (sageo) passes
 Kuruma. A waggon
 Kusu-dama. A ball of artificial flowers, made of paper of five different colours, hung up as a charm on the birthday festival of the boys (5th May)
 Kusuri-saji. A medicine spoon
 Kwan-on. Sansk., Avalōkitēsvara. The Goddess of Mercy
 Kwashi-bako. A sweetmeat box

M

Makiye. Picture lacquer. A general name for lacquer work bearing pictorial or other designs
 Mamori. A charm
 Mamori-bukuro. A bag for charms
 Mamushi. An adder. *Trigono-cephalus Blomhoffi*
 Manji. The svastika. A Chinese sign for 10,000

Manji-kuzushi } A key or fret pattern based
 Manji-tsunagi } on the svastika
 Manjū. A small flattened circular cake of
 confectionery enclosed in a thin layer of
 rice paste
 Manjū-netsuke. A netsuke in the form of a
 "manjū"
 Matsuri. A festival
 Mawari-kōro. An incense burner in the form
 of a ball, in which the cup for the incense
 is supported on a universal joint or gim-
 bals
 Mazé-gané. A metallic alloy
 Medaka. A small river fish
 Me-kugi. A rivet. The pin by which the
 hilt of a sword is secured to the tang of
 the blade
 Mem-pō. A defensive mask. A vizor
 Mem-bako. A mask box
 Men. A mask
 Menuki. Small ornaments on each side of a
 sword-hilt
 Mino-gamé. A semi-mythical water-tortoise
 represented with long hairy tail-like
 appendages
 Misu. A hanging blind made of thin strips
 of bamboo
 Mitsu-tomoye. A heraldic badge formed of
 three comma-shaped figures arranged in
 a circle. Generally used as a symbol of
 good luck
 Miya. A Shintō temple
 Mizuhiki. Red, white and gilt cord, made
 of paper, used for tying presents
 Mizu-iré. A water-vessel
 Mizu-nagashi. A term applied to metals
 combined in a confused manner to
 represent eddies in water
 Mizu-sashi. A vessel for holding water
 Mochi. A cake of glutinous rice eaten at the
 New Year
 Mokumé. Wood-grain. A name applied to
 a combination of metals and to lacquer
 when worked to represent the grain of
 wood

Momotarō. The hero of the fairy tale "The
 Peachling"
 Mon. An heraldic badge
 Mumé. The flowering plum. *Prunus mume*

N

Nabé. A pot in which rice is boiled
 Nanako-ji. A surface in metal work in imita-
 tion of fish-roe
 Nana-kusa. See Aki-no-nanakusa
 Nanori-gami. Folded sheets of paper on
 which the names of the players are
 written in the Perfume Game
 Nanten. The *Nandina domestica*
 Nashi-ji. Avanturine lacquer. Lacquer in
 which gold foil in coarse powder, or in
 small pieces of irregular forms is more or
 less thickly scattered
 Nashiji-hita makiye. Lacquer in which the
 avanturine ground extends over the
 entire surface
 Nasubi. The brinjal or egg plant. *Solanum*
melongena
 Natsumé. The fruit of the *Zizyphus vulgaris*.
 A tea jar of the form of this fruit
 Nengō. An epoch or period of years in
 Japanese chronology
 Netsuké. A carved toggle used for sus-
 pending the tobacco pouch or inrō from
 the belt
 Nijūshi-kō. The twenty-four Chinese Tales
 of Filial Piety
 Ni-ō. The two figures placed at the sides of
 the gateways of Buddhist temples
 Ni-wō. See Ni-ō
 Nō. A ceremonial play
 Nobori. A kind of flag
 Nomi. A chisel
 Noshi. An ornamental folded paper which
 accompanies a present
 Nuno-me-zōgan. Damascene work in meshes
 Nuri. A general term for lacquer. Exs. :—
 Wakasa-nuri, Wakasa lacquer. Nuri-
 mono, lacquer articles

Nuri-taté. Painting or coating with lacquer without subsequent polishing
 Nuye. A mythical creature, with the head of a monkey, a tiger's paws and a snake-like tail
 Nyoi. A Buddhist sceptre. Chinese, Joi

O

Ōgi. A folding fan
 Ojimé. A slide, generally in the form of a bead, on the suspending strings of a tobacco pouch or an inrō
 Okamé. See Uzumé
 Oki-guchi. The silver or pewter bindings on the rims or margins of lacquer boxes
 Oki-mono. Ornaments generally. Articles of metal, ivory, lacquer, &c., made simply for ornamental use
 Ōmi Hakkei. The eight famous scenes of lake Biwa in the province of Ōmi
 The autumn moon seen from Ishiyama
 The evening snow on mount Hira
 The evening glory at Seta
 The temple Miidera with its evening bell
 The boats sailing from Yabasé
 A bright sky with a breeze at Awazu
 Evening rain at Karasaki
 Katata with the wild geese alighting
 Onaga-dori. A Chinese bird with long tail feathers
 Oni. A demon
 Ori-suye. Small folded bags of gilt paper for the incense used in the Perfume Game
 Oshi-dōri. Mandarin duck. *Aix galericulata*
 Ō-teki. A flute
 Oya-boné. The outer ribs of a fan

R

Raden. Mosaic work in mother-of-pearl
 Raijin. The thunder god
 Rai-mon. The Chinese key pattern, supposed to resemble lightning

Rakan. Sansk., Arhat. Disciples of Sakyamuni
 Reishi. A hard species of fungus, emblematic of longevity
 Rimbō. Sansk., Chakra. The Buddhist "Wheel of the Law"
 Ryōshi-bunko. A box for manuscripts

S

Sabiko. A mixture of powdered burnt clay and lacquer used in forming the parts in relief in taka-makiye
 Sagé-jū. A picnic case
 Sagé-o. The cord which is attached to the sword sheath
 Sagi. An egret
 Saihai. A general's bâton
 Saiku. Work. Exs :—Bekkō-saiku, tortoise-shell work. Kané-zaiku, metal work
 Saka-zuki. A shallow saké cup. A wine cup
 Sakaki. The *Cleyera japonica*
 Saké. A fermented liquor made from rice. Sometimes translated wine
 Sakura. A flowering cherry. *Prunus pseudocerasus*
 Sambasō. A kind of ceremonial dance
 Sambō. A stand on which offerings are presented
 Samé-gawa-nuri. Shark-skin lacquer. A kind of lacquer work made by cementing the skin of a species of *Rhinobatus* to the wood, rubbing down the uneven surface, filling up the hollows with "sabiko" and covering with lacquer
 Samurai. A retainer of a daimyo entitled to wear two swords
 San-gusoku. Three articles placed on the altar in front of a Buddhist shrine—a candlestick, flower-vase, and incense burner
 Sankirai. The *Smilax pseudo-china*
 Sawari. White alloys of copper, such as speculum metal
 Sei. The clan, or family name of a person
 Sei-dō. A bronze of a green tint

Sei-gai-nami. A pattern in which waves are represented by concentric segments of circles

Sekku. See Go-sekku

Semba-zuru. A thousand cranes

Sembiki-zaru. A thousand monkeys

Semi. A cicada

Sennin. Sansk., Rishi, a mountain spirit

Sentoku. A yellow bronze composed of copper, zinc and tin

Seppa. Thin plates of metal immediately above and below a tsuba

Seppuku. Ceremonial self-disembowelment

Seto. The place where a hard-burnt brown glazed pottery was first made

Shachihoko. A dolphin conventionally represented, generally forming the ornament on the terminal tiles of the ridges of roofs

Shakudō. An alloy of copper with 2 to 5 per cent. of gold

Shari. A Buddhist relic

Shari-nashiji. Nashiji in which tinfoil is used instead of gold

Shi. A Chinese poem

Shi-bu-ichi. An alloy of copper and silver in variable proportions

Shichi-fuku-jin. The seven gods of Good Fortune :—Fukurokuju, Daikoku, Ebisu, Hotei, Bishamon, Benten, Jurōjin

Shichi-go-kiri. The Paulownia badge, in which the middle spike has seven, and each of the side spikes five, flowers. The Imperial Kiri badge.

Shidaré-zakura. The weeping cherry; a flowering prunus with pendulous branches

Shikishi. Square sheets of ornamental paper used in writing verses

Shimé-nawa. A rope of straw with pendants, supposed to ward off evil influences

Shin-chū. Brass composed of copper and zinc

Shin-tō. The native religion of the Japanese
Shippō. Cloisonné enamel

Shippō. The name of a kind of diaper

Shiro-kané. General term for a white metal

Shishi. The ideal lion of the Chinese

Shishi-mai. A dance, in which the performers, wearing a mask of a lion's head and a long cloak, humorously represent a lion

Shō. A pine

Shō. A mouth organ. Chinese, Cheng

Shō-chiku-bai. Pine, bamboo and plum. A combination emblematic of longevity

Sho-dana. See Ko-dansu

Shōgun. The *de facto* rulers of Japan from the end of the 12th century until 1868 A.D.

Shōji. The sliding lattice-work screens, covered with translucent paper, which form one or more of the sides of a Japanese room

Shōjō. Mythical creatures noted for their inordinate love for intoxicating drinks

Shōki. Chinese, Chung kwei. The demon queller

Shōko. A gong suspended in a circular frame

Shokudai. A candlestick

Shunkei-nuri. Lacquer of a brownish red colour, sometimes transparent, allowing the grain of the wood to be seen

Shu-ro. A hand brazier

Sotetsu. The *Cycas revoluta*

Sugi. The *Cryptomeria japonica*

Suki-bori. Pierced work

Sumi. Chinese ink

Suri-hagashi-nuri. A kind of red lacquer on black, in which the layer of red is rubbed off in places, exposing the black and producing a marbled appearance

Suruga-zaiku. Marquetry work made in the province of Suruga

Suzu. Pewter

Suzu. A kind of bell

Suzuri-bako. A writing box

Suzuri-buta. A tray in the form of the cover of a writing box

T

Tabako-bon. A box or tray for smoking utensils
 Tabako-iré. A tobacco pouch
 Tachi. A long sword
 Taga-sodé. A perfume bag in the form of a lady's sleeve
 Tai. A fish. *Chrysophrys cardinalis*
 Taiko. A drum
 Taka. A falcon
 Taka-makiye. Gold lacquer, in which the designs are in high relief
 Takara-buné. The mythical treasure boat emblematic of wealth and prosperity
 Takara-mono. The Precious Things, usually including the Hat of Invisibility, the Lucky Rain-coat, the Sacred Key, the Inexhaustible Wallet, the Precious Jewel, the Scrolls, the Mallet, the Weight, the Coin, and a clove-shaped object, which probably represents a constellation
 Takasago. The shore of Banshū, noted for its ancient pine tree supposed to be tenanted by the spirits of an old man and woman—Jō and Uba. Emblematic of longevity
 Taka-zōgan. Damascene work in relief
 Také. A bamboo
 Taki. A waterfall
 Taki-gara-iré. Vessel for the ashes of burnt incense, used in the Perfume Game
 Tako. The octopus
 Tama. See Gyoku
 Tanjaku. A long strip of ornamental paper on which verses are written
 Tanjaku-bako. A box for tanjaku
 Tanuki. The racoon-faced dog. *Nyctereutes* sp., generally translated badger
 Tanzaku. See Tanjaku
 Te-bako. A box used for toilet and other articles
 Teppatsu. A mendicant priest's bowl for receiving alms
 Tera. A Buddhist temple

Te-shoku. A hand candlestick
 Tessen. A war fan
 Tetsu-kiné. A small hammer used in the Perfume Game
 Togi-dashi. Lacquer with a perfectly smooth polished surface, in which the designs, which have been first completely covered, are made to appear by carefully rubbing off the upper coating of lacquer
 Tokugawa. The family of daimyōs, from which the Shōguns were chosen from 1603 to 1868 A.D.
 Tokuri. A bottle
 Tomoye. See Mitsu-tomoye
 To-no-ko. Powdered whetstone
 Tori-i. A structure, generally of wood, formed of two upright and two horizontal beams placed at the entrance of a Shintō temple
 Tori-kabuto. A cap worn in ceremonial dances
 Tōrō. A temple lantern on a pedestal
 Tosan. A support for a wine cup
 Tsuba. The guard on the hilt of a sword
 Tsubaki. A camellia
 Tsuchi-me. A metallic surface bearing hammer marks regularly arranged
 Tsugaru-nuri. A variety of lacquer in which layers of various coloured lacquers—green, red, yellow, &c., are irregularly superposed. When these are rubbed down a marbled surface is produced
 Tsui-koku. Carved black lacquer
 Tsui-shu. Carved red lacquer
 Tsuka. The hilt of a sword
 Tsuka-gashira. See Kashira
 Tsukuru. Made. Ex., Komai tsukuru. Made by Komai
 Tsuki-no-maru. The disc of the moon, in white on a black ground, a device used for flags and war fans
 Tsuru. A crane
 Tsuru-kamé. Crane and tortoise, a combination emblematic of longevity
 Tsuru-kubi. Crane's neck. A term applied to a form of long-necked vase

Tsū-shō. The common name by which a person is generally known

Tsuzumi. A drum played by striking with the fingers

U

Uba. See Takasago

Uchi-agé } Repoussé work
Uchi-dashi }

Uchiwa. A fan which does not fold

Uguisu. Japanese nightingale. *Cettia cantans*

Umé. See Mumé

Urashima. The Japanese "Rip van Winkle," who was absent in the Spirit World for more than three hundred years

Uroko. The scales of a fish

Urushi. The raw lacquer obtained from *Rhus vernicifera*

Uta. A poem or song

Uzumé. One of the primitive female divinities. "The spirit of folly"

Uzura. A quail

W

Wakasa-nuri. Wakasa lacquer. See Introduction, page lix.

Waki-zashi. A short sword

Wan. A cup

Wani-guchi. A kind of bell, with a long slit for its mouth, suspended before a Shintō temple

Y

Ya-jiri. An arrow-head

Yakushi. Sansk., Bhèchadjya radja. The Healing Divinity

Yakwan. A vessel or pot for boiling water

Yamabuki. A flowering shrub. *Kerria japonica*

Yamato-goto. A horizontal lyre of six strings

Yebisu. See Ebisu

Yema. See Ema

Yenoki. See Enoki

Yoseki-saiku. Marquetry work

Z

Zōgan. Damascene work. Metal inlaid with gold, silver, &c.

Zōgan-nuri. Lacquer in imitation of damascene work

Zōkoku-nuri. Red, brown, or black lacquer generally on basket-work, with designs inlaid in coloured lacquer. Frequently engraved in fine lines

Zonsei-nuri. Lacquer in various colours, with designs in similar lacquer inlaid. Frequently engraved in fine lines

Zu-daké. Pandean pipes

Zushi. A portable Buddhist shrine



L *Lacquerer.* **M** *Metal Worker.* **E** *Enameller.* **S** *Sculptor.* **A** *Author of Design.*

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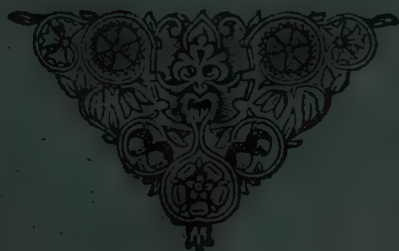
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Burlington Fine Arts Club.

EXHIBITION
OF
PICTURES, DRAWINGS & PHOTOGRAPHS
OF
WORKS OF THE SCHOOL OF FERRARA-BOLOGNA,
1440-1540,

Also of MEDALS of MEMBERS of the HOUSES of ESTE and BENTIVOGLIO.



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HISTORICAL PREFACE.

DURING the Middle Ages, not a breath of Art seems to have been wafted across the district of the Po that lies between the marshy sea coast and the reedy swamps further inland. The inhabitants, afflicted with famine, pestilence and inundations, gained a precarious livelihood by fishing or hunting, and do not seem to have been animated by that spirit of fervour and vigour for which other communes of Italy were noted. Ferrara, poor in ancient monuments, but rich in castles and towers, was surrounded by unfriendly neighbours on all sides, and had no incentive to rival the industry of her sister cities. But when Leonello d'Este ascended the throne in 1441, the influence of Guarino, the scholar, led him to prefer the Muses to Mars, and the works of Socrates to arms. Thus the love of Greek antiquity was kindled, and with the love of antiquity arose the love of Art. Meanwhile, peace augmented the wealth of prince and citizens, and from the Polesine of Rovigo, from Verona, and from the country round, whole families of artisans migrated to Ferrara. The inhabitants of the provincial towns abandoned their wretched valleys and their marshy dens, and set out for the natural capital in search of a more salubrious climate, and the more industrious subjects of the House of Este, pouring into the city, furnished the elements of a new and vigorous life.

Leonello d'Este summoned to Ferrara Leon Battista Alberti, the Florentine Vitruvius, and welcomed him to Court as a friend.

He also invited the painter Pisanello, the precursor of the Renaissance in North Italy, and both Prince and men of letters entertained artist and architect, medallist and sculptor, with equal hospitality. To them verses were dedicated. The life-like resemblance of the works they executed was praised till people said "Their horses seemed to neigh, their birds to fly, their dogs to bark, and their wild beasts to breathe terror." And while Pisanello engrafted into Ferrarese art the love of exactness of detail, Jacopo Bellini, the founder of the Venetian School, contested the palm with him in a portrait of Leonello d'Este. The youthful Mantegna, assiduous in study, came to Ferrara from Padua; so did Roger Van der Weyden from Flanders, and Angelo da Siena, surnamed Parrasio, from Tuscany. The sculptors, Antonio di Christoforo and Niccolo Baroncelli, whose equestrian statue of Niccolo III. d'Este still stands in the Piazza of Ferrara, were also among the number of noted artists who flocked to Leonello's capital.

Thanks to such examples, Ferrara soon became a centre of art. Painting especially flourished, but it was painting of a severe style, sharp and bold in outline, and wonderfully true in minuteness of detail and expression. History, perhaps, has failed to render justice to the skill of Ferrarese artists, their dramatic sentiment, their exuberant life, and their warmth of colour and effect.

During the reign of Leonello's successor, Borso d'Este (1450-1471), art in Ferrara attained to a high position. Intent only on his dress, his horses, and his falcons, Borso knew not how to exercise an influence over his subjects. Luxurious as an Oriental prince, he sought to fascinate by robes brocaded in gold, by the splendour of his gems, and the magnificence of his Court. But the seed had been sown by Leonello, and it was now harvest time. This was the moment when Cosmè Tura, the founder of the School, arose, whose pictures are so strongly marked by the violence of the rougher passions. Take for

example his "St. George and the Dragon," in the Cathedral of Ferrara. The Saint, with feet firmly planted in the stirrups, thrusts the lance with all his force into the skull of the Dragon, and at the same time recoils in horror at the sight of the monster, which, writhing in contortions and extending its wings, nerved and edged like the bone of a fish, with gaping mouth, displays a row of sharp teeth and a serpent's tongue. The horse's hoof firmly presses the Dragon's neck, while the animal raises his forelegs as if to take a leap. His dilated nostrils, his open mouth and mane erect, the veins of his neck swollen, his eyes rolling in terror and glowing like fire in his head, join to suggest the very likeness of the Horse of the Apocalypse.

After Cosmè Tura, in painting, comes Baldassarre d'Este, the natural son of Niccolò III., who, with the austere and stern Francesco Cossa, decorated the Palazzo Schifanoia with scenes from the life of the Duke of Ferrara. To these may be added Ercole Roberti, who, nurtured as it were by Cosmè Tura's examples of art, beamed as a luminous meteor of Ferrarese art in the "Quattrocento." The School of Ferrara now rose in numbers and in fame, high above that of the rest of Emilia. In the lists of Bologna, Galasso, with Costa, Ercole Roberti, the imaginative Lorenzo Costa, and others, held the field; while in Modena and Reggio, the painters of the district imitated the masters of Ferrara. So, too, the beautiful figures of Grandi, the bewitching imagery of the canvas of Dossi of Ferrara, the vigorous paintings of Ortolano, and the delightful Madonnas of Garofalo, illumined the "Cinquecento," and were the glory of Emilia.

While the art of painting diffused its light from Ferrara over Emilia, the other arts received a great impulse under Ercole I. (1471-1505) and Alfonso I. (1505-1534). Ercole, amidst the reverses of fortune, and suffering under the weight of defeat, his states devastated with the plague and afflicted with famine,

thought only of building huge and sumptuous edifices, churches and palaces, and of embellishing his capital with broad and ample streets. He enlarged its circumference by three miles, and made it a city of 100,000 inhabitants and one of the most famous in Europe. Indeed, towards the end of the fifteenth century the fever of building seems to have taken firm hold of all Ferrara. What must Albert Dürer have thought when, in 1500, received as a friend, he entered this city where everything looked so new and all was *en fête*? In the spacious streets and in the vast palaces he must have seen hovering over them the genius of better times. The athlete of German art must have admired the new portrait of artistic Italy, in this beautiful city poised as a naiad among the branches of the Po.

With painting and sculpture, literature flourished too. Plautus and Terence were revived on the stage of Ferrara and reproduced with fantastic scenery, whilst Nicolo da Coreggio tried a new style of comedy and Il Pistoja new tragedy. Il Boiardo sang "Orlando Innamorato," and the verses of Ariosto were recited by the poets of the day.

At Court, the education of Ercole's family was carefully attended to, and Isabella d'Este, sharing the general enthusiasm for the Fine Arts, devoted herself to the cultivation of painting and sculpture with such success that, when she appeared afterwards at Mantua, she was hailed as a Goddess by the artists of that city. Beatrice d'Este, afterwards wife of Ludovico il Moro, was one of the most cultured gentlewomen of Italy, and Alfonso d'Este, the greatest traveller of his time. He visited France, England, and Flanders, gaining thereby a knowledge of the world, profound not only in a classical sense, but also from a modern point of view. And in art Alfonso I. found rest from the cares of State. His own leisure hours were employed in casting cannon, cutting blocks for his collection of medals, or painting on majolica.

The traveller visiting the now deserted city of Ferrara, who meditates on its records of the past, may still in fancy see erected again the triumphal arches which welcomed emperors, popes and princes in the "Quattrocento"; the gilded barges ascending the river from Ponte Lagoscuro to the city; the platforms draped with the arras, on which were woven in gold and silk stories of cavaliers in tilt and tourney; the duke in his robes, stiff with brocade of gold and covered with gems, bearing a jewelled sceptre in his hand; the magnificently caparisoned steeds; the princesses who came in their chariots of triumph, to be brides of the house of Este! All this may pass through the mind of the traveller of to-day, and he will leave Ferrara with a feeling of sadness, because, in a city now so squalid and so thinly inhabited, such great traditions have utterly vanished away.

ADOLFO VENTURI.





INTRODUCTION.

THE Art of the Emilia, that region that lies between the River Po and the Apennines, has been unduly neglected in the past. Vasari, Aretine by birth and academician by taste, did not like Ferrarese drawing, colour or romance, and his prejudice and carelessness have extended even unto the last generation. Ferrara, the capital, with its lonely grass-grown streets, now lies off the beaten track. Its archives have been left comparatively unexplored, till within the last fifteen years, Cavaliere Adolfo Venturi of Modena, now attached to the Ministry of Public Instruction at Rome,* and others, have made their secrets accessible, and furnished a surer basis of criticism than Malvasia, Laderchi, Barrufaldi or Cittadella. And, in fact, with the exception of Correggio, and, perhaps, Dosso, it must be admitted that Ferrarese painters were not colourists of the first rank, popular at first sight like Perugino, Ghirlandaio or Titian.

In England, we have somehow overlooked until recently the fact there once dwelt here a vigorous and gifted race, as original in their way as the Umbrians, Tuscans, or Venetians, who found means of self-expression in form and colour under the political security of

* Cavaliere Venturi's researches into Ferrarese Art are to be found scattered in various articles in "L'Art" (Paris), "Jahrbuch" (Berlin), "Der Kunstfreund" (Berlin), "Rivista Storica" (Turin), "Archivio Storico dell' Arte" (Rome), "Atti delle deputazioni di Storia Patria per le provincie di Romagna," "Rassegna Emiliana," "La Galleria Estense," in Modena, "Nuova Antologia," Anno xxv., Fas. 22, &c. See also Venturi's Illustrated Handbook to the Borghese and Capitoline Galleries, published at Rome in 1893, and translated into English; also an illustrated article in the present number of the "Archivio Storico," March, April, 1894. Anno vii., Fascicolo 2.

the Court of the Este,* and whose art forms an organic whole with stages of development and decay, characteristically differing, like their dialect, from that of other parts of Italy.†

To trace the various processes, alike of thought, feeling and technique, which have gone to the making of a masterpiece of Correggio, "L'Ortolano" or Dosso, is a fascinating pursuit, and leads to a higher and more intellectual pleasure. Only through knowledge of the tentative efforts of their predecessors at the splendid jovial Court of the Este, is it possible to get the total impression, and enjoy to the full such miracles of art as the "Madonna della Scodella," "Il Giorno," at Parma, the Borghese "Descent from the Cross," or the Capitoline "Holy Family" long ascribed to Giorgione at Rome.

Born, as elsewhere, in bondage to rigid types and forms of composition, Ferrarese genius began by being profoundly dramatic and realistic. The masters of 1450 to 1475 were well grounded in geometry, perspective and anatomy, and painted rather what they saw than what they felt. Their aim was to conventionalise nature rather than to transfigure her, and truth was more to them than beauty. The next generation, 1475 to 1500, developed technique so as to express movement and emotion, tempered by the eternal charm of antique ideals, till upon this sure foundation there arose men of high imagination and sentiment, who grasped and solved the mysteries of tone and colour, as distinguished from a brilliant palette.

Whether the masterpieces of Correggio be felt as "expressions of the ideal in forms of sense" or no more than "un coin de la nature vu à travers un temperament" they are common ground where sceptic and believer, learned and simple, philosopher and child of nature, may meet, admire, and adore. The language of sovereign

* See the introduction to Villari's "Life of Savonarola," who was born a Ferrarese.

† See Morelli's "Italian Painters," Vol. II., p. 125. Note.

works of Ferrarese art is neither English nor Italian, and can be interpreted by everyone for himself, but their secret is illumined and enriched by an acquaintance with the strong naturalism of Tura, Cossa and Roberti, the pure outline and delicate harmony of Francia, and the free fancy of Lorenzo Costa. The charm of Correggio at his climax is imperfectly felt without a knowledge of those early works, painted before he was 21, which clearly display his Ferrarese genealogy.

According to tradition, the most famous artist before Tura was Ettore de' Bonacossi; but his handiwork is to-day unknown. The work of one archaic painter has been recently identified at Talamello,—Antonio Alberti by name; but he has none of the force of Tura. A stronger artist was the author of the fresco of the Resurrection in S. Apollinare at Ferrara, painted in 1440-1450, but his name is still undiscovered.

The earliest work of the present Exhibition, in point of historical development, if not also in date, is the "Adoration of the Magi" (No. 1), signed apparently G. G. on the quarter of the horse. Others of the same character are in the galleries of Ferrara and Bologna, and are of interest as showing the nature of the material which a man of destiny like Tura finds ready to hand, and makes his own, and recreates into a living art. The present picture is not by Galasso, but probably by one of the minor decorators of the Schifanoia Palace. The Galasso, whom Laderchi describes as "a great painter in 1404," is mythical. Recent research has established that one "Galasso," son of Matteo Piva, was a youthful associate of Cosmè Tura in 1450.

Marco Zoppo belongs to the old order. Born at Bologna some ten years later than Cosmè Tura, he learnt his drawing at the Academy of Padua under Squarcione. But in spite of that, and of a sojourn in Venice, he still bears the mark of his birthright. The signed "Madonna and Child" (No. 4), lent by

Sir F. Cook, is characteristic of a fellow-countryman of Tura, in type, in drawing and in technique, with its stippled flesh and luminous outline. The important picture (No. 2) lent by Lord Wimborne from Canford is more Paduan than Ferrarese, and, in spite of the signature, is mostly the work of Zoppo's fellow pupil in Squarcione's School, Gregorio Schiavone, who was one of the artists employed on the Schifanoia frescoes.

A far greater artist is Cosmè Tura, 1430-1495. His masterpiece is a large Madonna and Child with four Saints, at Berlin, the quaintnesses of which may be studied in a photograph (vol. i., p. 1). "The throne rests on crystal pillars, and has the form of a niche curved in the shape of a cockle shell; the landscape distance is seen through the crystal pillars, as well as through the arches of the edifice. In lunettes in the background are bas-reliefs of prophets, imitating stone, others on the throne, imitating gilt metal. Nothing can be more striking than this profuse mixture of strange architecture, gilding, mosaic, glass, bronze and gold; white stony light in the flesh is contrasted with red-brown shadow, and there is a metallic rigidity in the lean shapes, and papery stiffness in the draperies."—(Crowe and Cavalcaselle.) The Altar-piece in the National Gallery, with its peculiar scheme of colour, and divested as it is of wings and predella and frame, both repels and attracts. The right wing has just been discovered in the private rooms of the Colonna Palace at Rome, and may be compared in a photograph with its centre-piece. Rugged and gnarled as are the types, there is a sincerity and draughtsmanship and a feeling for decorative effect worthy of the Father of the Ferrarese School.

Apart from the National Gallery, the Committee have only been able to find two examples of Cosmè Tura in England. The four small panels "The Annunciation and Two Saints," (No. 5),

doubtless formed part of an altar-piece now broken up, and are fine in condition and in feeling. "The Flight into Egypt," (No. 6), is a complete cabinet picture. The movement of the group, the anatomy and drawing of the figures and the foreshortening of the ass are characteristic of Tura. The scale of colour is too violent, but the values have probably altered in 400 years, the vermilion of S. Joseph's cloak not having acquired tone and harmony with the rest. The pathos of the journey through the desert and the night, the warning red of day-break on the horizon, the weariness of S. Joseph and of the ass that turns to seek a blade of grass in vain among the rocks, the Mother still erect and holding the unconscious sleeping Child, the strong type, disdainful, as it were, of ideal beauty—all these illustrate the best of Tura's art.

This panel once formed part of the altar of S. Maurelius in S. Giorgio fuori le Mura, at Ferrara. Two other tondi of the series are in the town gallery at Ferrara (see the photographs, vol. i., pp. 9 and 10) representing scenes from the Martyrdom of S. Maurelius; and two others, "The Adoration of the Magi" and "The Circumcision," have recently been discovered by Professor Venturi in Rome under the name of Mantegna.

Details of Tura's life have gradually been pieced together. He was first employed by the Duke of Ferrara in 1451. Between 1452 and 1456 his whereabouts are uncertain. Possibly he was then in Padua among the followers of Squarcione, or else in Venice, to the poor of which city he left by will part of the fruits of his long and industrious life. In 1458 he rose to a fixed appointment in the ducal service. He made a fortune, and risked it in ventures in the timber and other trades, and died in 1495, at the age of sixty-five, a wealthy man.

The difference between his early and his later work has still to be determined, as also the hand of his imitator, Michaelangelo, Ongaro,

who is known by a "Ceres" at Buda Pesth, painted to decorate a room for Borso d'Este.

Of Baldassare d'Este of Reggio, bastard son of Niccolò III., no example has come to light. Traces enough are left of his laborious life but his handiwork awaits identification.

Of Francesco del Cossa, 1435-1480, Tura's junior by five years or more and who predeceased him, no work is known to exist in England except the National Gallery "S. Hyacinth," unless a small profile portrait, said to represent Sigismundo Malatesta, in crimson cap and with long fair hair, belonging to Mr. William Drury Lowe, of Locko Park, Derby, may be attributed to him instead of to Piero della Francesca.* The Committee have unfortunately not been able to obtain the loan of it. A photograph of the National Gallery "S. Hyacinth" is framed between photographs of two panels, SS. Peter and John the Baptist, recently acquired by the Brera Gallery at Milan, and above the fine predella of the Vatican Gallery representing various episodes from the life of S. Hyacinth (No. 72). The photographs are not on the same scale but still afford an idea of a fine and characteristic altarpiece in, doubtless, a beautifully carved frame, now unfortunately broken up. Some idea of the originality of this painter, and of the force he was, may be gathered from three water-colour drawings of frescoes in the Schifanoia Palace at Ferrara, now nearly ruined, as the photographs show, but which the Arundel Society have endeavoured to preserve and record, and have lent to this Exhibition. They have been proved to be the work of Cossa by Dr. Harck, of Berlin, and represent: (1) "The Triumph of Venus," before whom kneels Mars chained to her car, drawn over the water by harnessed swans; on the banks to right and left, couples enjoying themselves among rabbits, doves, and other emblems of

* See an Article by Mr. Claude Phillips in the *Gazette des Beaux Arts*, March, 1893.

fruitfulness, and the Three Graces in the background; (2) "The Triumph of Minerva," drawn by unicorns between two groups illustrating the art of weaving and the science of law; (3) "Scenes from the Life of Duke Borso," who is seen to the right dispensing justice to a suitor, after which he sets forth a-hawking.* The photographs of the "Annunciation" at Dresden (vol. i., p. 24), and of the "Madonna and Saints" at Bologna, signed and dated 1474 (vol. vi., p. 1), should also be referred to, as well as the portraits of Giovanni Bentivoglio II. and his wife, belonging to M. Dreyfus in Paris, of which the Committee regret having been able to procure only an imperfect print (vol. i., p. 27).

"While Tura was fantastic," says Sir Frederick Burton, "and inclined to the lavish use of decoration, Cossa, with severer views of his art, sought to give dignity and grandeur to his figures, and kept ornamentation within its proper bounds. . . . The finest of his works is a large Tempera on canvas in the Pinacoteca at Bologna, representing the Virgin and Child, enthroned before a round arched niche, with the Bishop S. Petronius, tutelary of Bologna, seated on her right, and S. John the Evangelist on her left, and beyond the former the kneeling figure of Alberto de' Catanei, one of the donors. Surmounting the cornice behind are seen on either side the small kneeling effigies of the Virgin and the announcing angel, both of noble and graceful design. The whole is a work of singular grandeur, monumental in its severe simplicity, and highly plastic in the largeness of its form and the perfect modelling within its broad light and shadow. The aged and vigorous head of S. Petronius is not surpassed in character and searching execution by the finest iconic terra cottas of Florence. The head of the Madonna, however, is unlovely,

* In the opinion of some authorities, only this last-named fresco is indubitably by Cossa, the two Triumphs bearing traces of a different hand.

“with its large round face, plebeian features, and contracted forehead, resembling the types of Cosimo Tura.”

The third great master among the early Ferrarese, Ercole de' Roberti Grandi (1450-1496), is well represented by the fine “Pietà” (No. 8), the charming and highly finished “Diptych” (No. 11),* and the “Concert” (No. 14); also by four pictures of his School, if not partly by his hand;—“Medea and her children” (No. 7); the “Virgin enthroned” (No. 12), the “Flagellation” (No. 10), and “the Agony in the Garden” (No. 13). This last is a discovery from Fintray House, Aberdeenshire, and is on the border line between Ercole Roberti and Francia. Venturi assigns it to Francesco Zaganelli (Cotignola), for reasons which, it is to be hoped, he will soon state at length.

The Liverpool Pietà should be compared with photographs of the two pictures of the same series at Dresden (vol. i., p. 31). The drawing of the dead Christ, lent by Herr von Beckerath of Berlin (No. 74), is probably by Mazzolino after Ercole. The “Pietà” (No. 8), and the “Concert” (No. 14), show the artistic genealogy of Ercole, and the advance he made on Tura. Sir Frederick Burton describes him as “a close observer and an uncompromisingly realistic painter,” who sought “to portray men as he saw them, with their actions, passions and emotions illustrated faithfully, without exaggeration, but with a certain quaintness of selection very characteristic of Ferrarese art.” The delicacy of his drawing, the transparent quality of his colour, and the brilliance of his lighting are well exemplified by the Crucifixion in the background of the Pietà. The picture shows, too, how Ercole had appropriated and made his own some of the classic grandeur of Mantegna, who was working from 1468 onwards in the neighbouring city of Mantua.

* Since acquired for the National Gallery.

The natural charm of the female figure bending over the manger in the National Gallery diptych, and of the women on the stairs to the right above the pillar to which Christ is bound in Sir F. Cook's "Flagellation," marks the transition to the art of Lorenzo Costa. A photograph is exhibited of Ercole's most ambitious work, the altar-piece in the Brera Gallery, formerly ascribed to an unknown Stefano da Ferrara, but identified by Venturi.

Ercole is known to have painted a picture for Eleonora d'Aragona in 1486, whose portrait is prefixed to Antonio Cornazano's MS. "Del modo di "Reggere e di regnare," dedicated to her. The MS., which is written in silver on vellum, is lent by Captain Holford. The portrait is not the work of a miniaturist, but of a considerable artist, possibly Tura himself.

The pictures, Nos. 10, 12 and 13, exhibit a mixture of influences which it might be worth while to analyse and trace to their sources. But when all is said and done, they all three remain works of a certain individuality, to which no name can be at present assigned.

The fine Medea (No. 7) is ascribed by Venturi to Gian Francesco de' Maineri of Parma, and it must be admitted that the old name of Ercole is not borne out by internal evidence. The draperies, rounded and flowing instead of angular, the miniature-like workmanship of the head-dress, and the comparatively opaque impasto denote a later hand than that of Ercole.

"The Concert" (No. 14), is on the border-line between Ercole Roberti and the early work of Lorenzo Costa. Barrufaldi records it as a work of Ercole, but Dr. Frizzoni of Milan and Dr. Harck of Berlin seem to agree in believing it to be an early work of Costa. Born at Ferrara about 1460, while Tura and Cossa embodied the dominant taste, Lorenzo Costa established himself at the age of 23 at Bologna, under the patronage of the Bentivogli, in the same workshop as Francia. The National

Gallery altar-piece, dated 1505, is no fair example of his power, which must be sought in his works prior to 1500, *e.g.*, the Bentivoglio altar-piece and two frescoes, the "Triumph of Fame" and the "Triumph of Death," in San Giacomo Maggiore at Bologna, and in the two frescoes of the life of S. Cecilia in the Oratory of Sta. Cecilia, in the same city. The Pietà, the dead Christ between two angels, here exhibited, is of his best period, but a comparatively unimportant example of his colour and feeling. A photograph not to be overlooked is in vol. i., page 69, of a picture at Milan, "S. Anne Teaching the Virgin to Read," though it is probably not by Costa. The Committee are indebted to Dr. Frizzoni for it, as also for many other photographs and additions to the Catalogue Raisonné. The portrait of Battista Fiera, of Mantua (No. 15), is a *chef d'œuvre*, and that of a lady at Hampton Court, possibly Isabella d'Este, under the name of Perugino (No. 17 of this Exhibition), is characteristic of his early technique, and distinct from that of the "Concert" (No. 14). Yet another work of his School at Hampton Court is under the name of Perugino—a "S. Helena," female saint, half length, bearing a cross, damaged in the process of transfer from panel to canvas, but still beautiful (No. 18). Messrs. Crowe and Cavalcaselle hazard the suggestion that it may be by Chiodarolo. It should be compared with the photos of Sir Henry Layard's two important pictures by Ercole di Giulio Grandi, vol. v., pp. 3 and 4. It is ascribed by Venturi to Tamaroccio.

In 1509 Costa fixed his abode in Mantua at the instance of the Marquis Francesco Gonzaga and his wife Isabella d'Este, whose Court he depicted in a picture now in the Louvre (photograph, vol. i., No. 67). This much-praised picture illustrates his poetical feeling for landscape, but also a certain weakness of drawing or "want of force that mars what is meant for grace." The finest example of his work in England is an altar-piece at Canford,

so large and complete that the Committee have reluctantly had to relinquish the idea of asking Lord Wimborne to allow it to come up for exhibition. It represents the Virgin and Child, life-size, enthroned with S. Joseph and S. Joseph of Arimathea, and angels playing musical instruments. The Virgin's mantle is fastened on the shoulder with a brooch, representing the eagle of the House of Este. Messrs. Crowe and Cavalcaselle hazard the opinion that it may be a canvas purchased by the Duke of Ferrara in 1502, but the evidence of the picture itself suggests his Mantuan period.

In the collection of the late Mr. Leyland, sold at Christie's in 1892, there was a remarkably powerful "Holy Family" (photographs, vol. vi., p. 9). It is now said to be at Lyons, and has been variously ascribed to Lorenzo Costa and to Francesco Bianchi, of Modena. To distinguish the handling of Bianchi is still a problem. The fine altar-piece in the Louvre, with its characteristic types of Virgin, Child, SS. Benedict and Quentin, and the lovely lute-playing angels (photograph, vol. iii., p. 3) is now generally admitted not to be by Bianchi. His only undoubted work is the "Annunciation," in the Gallery at Modena, the authenticity of which has been proved by Venturi on documentary evidence. Unfortunately no photograph at present exists. Nor has any picture by Bianchi so far been discovered in England, nor of Pellegrino Munari, nor yet of Alessandro da Carpi. In the Catalogue Raisonné, compiled by Mr. Herbert F. Cook and printed herewith, six pictures, of which one is photographed, are doubtfully ascribed to Bianchi, four (all photographed) to Pellegrino Munari, and three (all photographed) to Alessandro da Carpi. See especially the photograph of the "Circumcision," of the Berlin Gallery, vol. iii., p. 28. It is to be hoped that before the close of this Exhibition more light will be thrown on this uncertain period of Ferrarese art.

Of the great Francesco Raibolini (Francia) the Committee

are fortunate in having secured three genuine examples, beside the splendid drawing of a Greek Sacrifice. Two of the pictures, the "Nativity," from Glasgow, and the "Portrait of Bianchini" (Nos. 22 and 23), are of the highest quality, and afford an excellent test whereby to distinguish the hand of the master from those of his 220 followers. The early portrait of Bianchini is a marvel of fine condition, and betrays the technique of the goldsmith seeking for the quality of enamel.* The third, the "Virgin and Child" (No. 24), formerly in the Dudley Collection, belongs to his later period.

A genuine Francia, "The Baptism of Christ," signed, is at Hampton Court, and was recently exhibited at the New Gallery. It should be compared with the Dresden version of the same subject. (See photograph, vol. ii., p. 31.)

A good school picture, signed "Aurifaber," with a charming landscape, but without the quality, for instance, of the Borghese S. Stephen (see photograph), was recently sold at Christie's in the collection of Sir Walter Farquhar. It represents S. Roch full length and nearly life size.

The splendid altar-piece and lunette in the National Gallery leave little more to be desired, but the photographs should be referred to of many works at Bologna, especially the Bentivoglio altar-piece in San Giacomo Maggiore, dated 1499. "This noble picture has more of force and less of mannerism than any other of his works. The figure of S. Sebastian is a model of youthful beauty and natural action."

* Another portrait of Bartolommeo Bianchini, a Bolognese senator, collector, poet, and friend of Francia, was in the Northwick Collection under the name of Raphael, but the Committee have not been able to trace its whereabouts. Bianchini is represented, three-quarter face to right, holding a book on which his name is inscribed. Upon the early "Holy Family," in the Berlin Museum, is inscribed—

"Bartholomei sumptu Bianchini maxima matrum,
Hic vivit manibus, Francia, picta tuis."

The Berlin picture is the same size as the portrait here exhibited, and the pair may once have formed a Diptych.

“A remarkable affinity with Perugino is also perceptible
 “in Francia, however this fact may be explained.* But the
 “resemblance, though scarcely accidental, is superficial, and that
 “imaginative cast of mind, which created for the Umbrian a
 “serene ideal region of his own, was wanting to the Bolognese.
 “However, he possessed purity and earnestness of feeling. The
 “type of his Madonnas is one of singular tenderness touched
 “with melancholy. . . . A straining after grace led him
 “now and then into affectation. His colouring based on Ferrarese
 “practice is good, and, indeed, his flesh tones have a peculiar
 “sweetness.”

The limitations of Francia's art are concealed in the processes of photography. Even the best isochromatic prints alter the values of a scale of colour, and lose the subtlest effects of chiaroscuro achieved in a masterpiece of Correggio. But Francia's technique is more easily translated, and the numerous photographs convey a delightful impression of his draughtsmanship, the balance of his composition, his grace and his sentiment—the perfection, in short, of a miniaturist who paints for the regulated light and restrained passions of church and cloister.

It is a thankless task to decipher the individuality of the crowd of Francia's followers. Seven fair specimens are here exhibited beside the two examples of Lucretia. The hand of his son, Giacomo, is easily recognisable, and a specimen is exhibited (No. 28).

Amico Aspertini, Chiodarolo and Tamaroccio are seen at their best in the Oratory of Santa Cecilia at Bologna, where they worked under the inspiration of Costa and Francia. An interesting sketch for a lost fresco of Aspertini is No. 35 of the present Exhibition. No. 37 was recently exhibited under the name of

* Sir F. Burton would probably be the first to admit that these two artists were no plagiarists one from the other, but that each was the product of his time, and embodied an analogous sentiment at Perugia and Bologna.

Ghirlandajo; it is Ferrarese, by Aspertini, and of the same period as his frescoes in San Frediano at Lucca. It has unfortunately suffered, and has lost tone. The portrait of a man (No. 36) is also attributed to Aspertini. Whatever may be the historical importance of these three pictures, they show Aspertini as a coarse and slovenly painter, but not without invention of his own. The beautiful portrait of a girl, in the Capitoline Gallery at Rome (photo, vol. iii., p. 29), attributed by Morelli to Aspertini, is now assigned to a greater master—Ercole di Giulio Cesare Grandi, or even to Lorenzo Costa himself.

The life and work of Grandi are involved in obscurity. He is believed to have died in 1531, but the date of his birth is unknown. The "S. Magdalen of Egypt," in the Town Gallery at Ferrara, and the "Crucifixion," in the Santini Collection, have been heretofore accepted as early work of his, but the connection between them and his later work is not established; nor does the "EG" on the Corsini "S. George and the Dragon" prove that picture to be his any more than "GG" proves the "Adoration" (No. 1 of this Exhibition) to be by Galasso. Dr. Frizzoni suggests that the lettering on the horse's quarter signifies "Sanctus Georgius," and agrees with others in considering the picture to be an early work of Francia. Ercole Grandi's work at its best in the National Gallery is equal to that of his master, Costa. Among the photographs will be found two, not to be overlooked, of pictures by this master in the possession of Sir Henry Layard:—"The Departure of Moses from the Land of Egypt" and "The gathering of Manna," the best of a series of eight formerly in the Costabili Collection at Ferrara.

In the Members' Writing Room there hangs a large "Annunciation" on panel, signed and dated, by one Michaele de' Balistris (?) da Argenta, 1521. The types of the Virgin and Angel are disfigured by restoration, but evidently belong to the School of Costa. The details illustrate the prevailing taste

for decoration and architecture. Argenta is a few miles from Ferrara.

No specimens of Domenico Panetti (1460-1512), nor of Michaelae Coltellini, both contemporaries of Costa and Francia, have, as yet, been found in England. They merely repeated, and obscured, the forms of greater masters.

Ludovico Mazzolini, Benvenuto Tisio da Garofalo, and Giovanni di Lutero, known as Dosso from a village so called near Pieve di Cento, were all born between 1479 and 1481, fourteen or fifteen years before Correggio. Mazzolini is represented by five pictures, of which perhaps the best is "The Tribute Money" (No. 38), and by one drawing. The mannerism of his brick-red flesh tints, his fiery scale of colour, and his limited range of conventional subjects, overpower the freedom of his landscape and the invention of his architectural backgrounds, with their creamy-toned classical bas-reliefs. The "Holy Family and Saints" (No. 40) is signed Ludovigo Mazolii, and dated 1521. He is seen at his best in the drawing for the Berlin picture of "Christ disputing with the Doctors" (No. 85), which displays the process of his composition and distribution of space.

Garofalo is well illustrated by a cabinet picture of high quality representing the "Holy Family and S. Catherine" on a terrace, with a lovely landscape behind (No. 47) lent by the Duke of Buccleuch from Montagu House, also by a small Virgin enthroned, with lute-playing angels in the clouds above a beautiful landscape, fine in colour and condition (No. 46). A more ambitious Garofalo is a large picture of a Greek sacrifice, formerly in the Dudley Collection, and still in England, in the possession of Mr. Ludwig Mond. In the middle is an altar, on which a priest in crimson robes holds a goat's head, and a youth pours wine out of a large jar held on his shoulders. To the left is an allegorical figure of Plenty, almost nude, with straw-coloured drapery, holding an

inverted torch, and accompanied by an old woman with a basket of fruit on her head, and a faun holding a snake. To the right, behind the priest, is a nude child, and a youth, in goatskin jerkin, blowing a pair of pipes. The flesh tones are grey, and the composition statuesque (photos, vol. iv., first page). The picture shows Garofalo at his best, as an artist who knew how to draw, to paint, and to colour, but who, in appropriating a classic myth, failed to transmute it, and left it cold and conventional. The picture is dated "MDXXVI. AG" (Agosto). Garofalo is abundantly represented in the National Gallery. A good example of his classical subjects, betraying some romantic feeling, is the "Poseidon and Athene" of the Dresden Gallery (see photo, vol. iv., p. 5). "He was conscientious and truthful," says Sir F. Burton, "within his scope, and the ease and delicacy with which he carried out his smaller works could hardly be exceeded." He was an eclectic rather than an original painter, and appropriated freely from Costa, Dosso and Raphael. But, to his credit, he remained Ferrarese, at least in his system of colouring.

A picture much more truly felt than the ordinary Garofalo, and in perfect condition, is the little *Riposo* (No. 45) formerly in the collection of Samuel Rogers, and now belonging to Mr. W. H. Grenfell. If it be correctly ascribed to Garofalo it belongs to the period of his youth. It is by the same hand as the "Adoration of the Kings," doubtfully ascribed to Garofalo, in the Berlin Gallery (photo, vol. iii., p. 33), and as the small "Holy Family" sold at Christie's in the Fountaine Collection, on July 7th, 1894, and lent by its new owner, Mr. Robert Crawshay, to this Exhibition (No. 45A).

"The early work of Garofalo" (says Venturi) "is still wrapped in obscurity; especially since the world has put faith in a certain letter of Garofalo's master Boccaccino, written in 1499, from Cremona. It is now known from documents that in that year Boccaccino

“ had no abode in Cremona, but was certainly at Ferrara. Morelli
 “ too has contributed to render the knowledge of Garofalo’s develop-
 “ ment more and more confused, by attributing to him pictures in
 “ the manner of Costa, as for example, the ‘ Holy Family ’ in the
 “ Doria Pamfili Gallery at Rome, and by further assigning to him
 “ everything that in point of style forms a particular group ; a group
 “ which for many reasons must retain the name of Ortolano,
 “ as follows :—

1. *The Birth in the Manger*, formerly in the Borghese Gallery,
 now in the possession of Mr. Theodore Davis, of
 Newport, R.I.
2. *The Nativity*, with S. Francis and the Magdalen in the
 Doria Pamfili Gallery in Rome. The figures of the
 Virgin and S. Joseph resemble those in the preceding
 picture ; their forms are cut out in levels as if with
 the stroke of a chisel. The background displays the
 usual trees with large and sparse leaves disposed on the
 same plane, and mountains rising in the distance like
 great molar teeth, and long figures, with high lights,
 and turbans on their heads like billiard balls.
3. *Holy Family*, in the collection of Prince Parravicini at Rome.
4. *S. Nicolo of Bari*, in the Capitoline Gallery at Rome.
5. *S. Sebastian*, companion of the preceding, in the same Gallery.
6. *S. Anthony of Padua*, in Visconti Venosta Collection at
 Milan.
7. *The Virgin*, with angels making music, in the Gallery of
 Bologna.
8. *Pietà*, in the National Museum at Naples.
9. *SS. Anthony of Padua, Anthony the Hermit, and Cecilia*, in
 the possession of Prince Chigi at Rome.
10. *SS. Sebastian, James and Demetrius*, in the National
 Gallery.

11. *Crucifixion*, in the Santini Gallery at Ferrara, once in the possession of the Saracco Riminaldi family.

12. *Pietà*, in the Borghese Gallery.

To this list of Venturi's there may now have to be added, as being by the same hand as No. 1 above-mentioned, Mr. Grenfell's charming "*Riposo*" (No. 45), Mr. Crawshay's "*Holy Family*" (No. 45A) and the Berlin "*Adoration of the Magi*." The important picture from Canford (No. 63), "*S. Joseph presenting the Child to the Virgin and five Saints*," formerly in the Costabili Gallery, and traditionally assigned to L'Ortolano, is not by the painter of the three Saints in the National Gallery and the Borghese "*Descent from the Cross*," but, according to Venturi, by Niccolo Pisano, a contemporary of Ortolano, by whom there is a signed work in the Bologna Gallery (photo, vol. iv., p. 69).

"The list is still far from complete, for the confusion hitherto introduced between Ortolano and Garofalo makes it impossible to profit by the experience of others. To Garofalo the large altar-piece in the Chigi Gallery is still attributed, while the '*Crucifixion*' of the Santini Collection, and the little picture in the Bologna Gallery are assigned to Dosso. But the repetition of certain particulars proves that all the above-mentioned pictures are the product of one and the same hand. The mountains rising like teeth from the plain are found alike in the '*Birth in the Manger*,' and in the Borghese '*Pietà*.' Houses planted on posts are to be observed in the '*S. Anthony*' at Milan, as well as in the National Gallery altar-piece; the right hand of S. James, on his breast in the last-named picture, is placed in the very same way as the right hand of S. Anthony, and the left hand of S. Sebastian, in London, is extended like that of the '*Magdalen despairing beneath the burden of the body of Christ*,' in the Borghese '*Pietà*.' The forms in all these pictures are in planes with clean cut edges, the types spring from one source, for example, the head of S. Sebastian, of

" the Capitol, closely resembles that of the S. Sebastian in London;
 " the colours, which in Ortolano's pictures begin by being blanched,
 " especially in the background, gradually revive, and acquire a gem-
 " like splendour in the reds and greens. Lastly, at the Capitol,
 " as in the other pictures in Rome, Milan and London, there
 " may be seen, in the backgrounds, long, straight figures
 " touched with white, and trees with large sparse yellowing leaves.
 " In the earliest of these pictures one may discover reminiscences
 " of Mazzolino, or rather affinities with him, derived from
 " Lorenzo Costa, especially in the two Nativities of the Doria
 " and Borghese Galleries. Later on, affinities reveal themselves
 " with Dosso in the strong scale of colour, and when Ortolano,
 " in the Chigi picture, borrowed Raphael's 'S. Cecilia,' he translated
 " it with the sparkle of colour habitually found in Dosso. In
 " this picture 'S. Anthony of Padua' reminds one also of the
 " forms and types of Dosso. 'S. Anthony the Hermit' is
 " magnificently posed, and the brown head of the old man with
 " his silvery beard tells splendidly in the middle of the altar-piece.
 " 'S. Cecilia' is a free imitation of Raphael, as likewise the 'Glory
 " of Seraphim' moving their wings above. Garofalo never
 " reached so high, nor did he ever achieve the rapt expression
 " of 'S. Demetrius' in London, nor yet the profound feeling of
 " the Borghese 'Pietà.'

The theory of the identity of Giovanni Benvenuti dell' Ortolano
 (son of the gardener) with the youthful Benvenuto Tisio da
 Garofalo receives no support at the National Gallery, nor yet from
 the present Exhibition. Though Vasari is silent about him,
 sufficient documentary evidence has been produced by Venturi to
 set the question of his existence at rest, and to identify him as a
 distinct personality.

Of Dosso and his school, the Committee have been
 fortunate in obtaining no less than thirteen examples. Born

about 1479, he became Court painter to Alfonso I., and broke through the thralldom of conventional compositions and devotional subjects.

His friend Ariosto, celebrated his fame in somewhat exaggerated terms, naming the brothers Dossi in the same breath with Leonardo, Mantegna, Bellini, Michel Angelo, Sebastiano del Piombo, Raphael and Titian.

The mythological subject, lent by Lord Northampton (No. 56), and the "Circe" (No. 54), show Dosso himself in his youthful and most romantic mood, original in composition, brilliant and novel in colouring, and assimilating to his own genius the ideas and technique of others; even plagiarising from Titian, who was simultaneously employed by Alfonso, in 1515, but still true to his Ferrarese birthright. In Lord Northampton's fine picture the inspiration of Titian is clear in the amorini in the sky, and in the tone of the Satyr in the half light under the lemon tree; but Dosso has lost the opportunity to mask his imperfect drawing by chiaroscuro. The "Circe" even shows a certain quality of humour. Which of her lovers can the spoonbill have been! Or the serious puppydog with his head on his paws! These two pictures have splendid landscapes, which, in Lord Northampton's example, is due to his brother Battista, who is supposed to have worked with him.

Lord Brownlow's picture (No. 55), of "Orlando Furioso wrestling with Rodomonte, King of Algiers," on the narrow bridge before the mausoleum of Isabella, is a brilliant example of Battista di Dosso. The Committee have to thank Mr. Lionel Cust for deciphering the subject. (See Ariosto *Orl. Fur.*, Canto xxix.).

The fine portrait from Hampton Court (No. 58), and the "San Guglielmo" (No. 61), long passed under the name of Giorgione, like the splendid "Holy Family," in the Capitoline Gallery, at Rome (photo, vol. iv., p. 14), the "S. Sebastian" of the

Brera, and many others. The "San Guglielmo," is the original of several copies—one at Frankfurt, and another at Dijon. The Committee are indebted to Madame Cavalieri, of Ferrara, for the loan of a copy of the gorgeous altar-piece painted for the Church of Sant' Andrea, and now in the Town Gallery, and to Sir Henry Layard for a copy of the Borghese "Circe."

Dosso is inadequately represented in the National Gallery, though the head of the Muse crowned with jessamine is as fine in technique and condition as anything in the whole range of his work. The large "Madonna del gallo" at Hampton Court, gives little pleasure in its present condition, and from Waagen downwards has been assigned to his brother Battista. It deserves more careful attention than is possible in the place where it hangs. If the blackened restoration which destroys the scale of colour could be safely removed, it might regain a harmony that would compensate for its extravagance.

On the other hand, the life-size "S. John the Baptist" (No. 62), lent by Lord Wimborne, shows more self-restraint. The absence of accurate drawing is atoned for by a sense of the play of light and shade upon the outline of the living form, and by the richness of the colour. Delicacy of modelling, if it ever had it, has been injured in the process of transfer from panel to canvas. But the painter's central conception of S. John is strong, and brimful of life and devotion to the "Agnus Dei." After all, as Sir Frederick Burton says, it would be a mistake to class him with the great Venetians, who had a profounder knowledge, and a purer ideal of colour.

In the "Adoration of the Magi" (No. 64), the balance of the composition is original and striking, more apparent, perhaps, in the photo (vol. iv., p. 29) than in the picture. The workmanship is sure, but careless, and the effect theatrical, the light being shed, in front of the advancing storm, from the portent in the sky on to

the face of the Virgin and the Child. It is a characteristic work of Dosso's later period, prompted, perhaps, by Correggio's achievements in "La Notte" or "Il Giorno." The colouring, to use a metaphor from a younger art, is an experiment in orchestration, and the brass predominates.

The transition from Dosso to Correggio marks the advent of a master of the full orchestra. "Correggio," says Sir Frederick Burton, "was before all things a *painter*. In the management of "the brush he has been equalled by few, and surpassed by none. "His flesh tones are rich and warm, or cool and opalescent, "with infinitely subtle modulations and transitions. . . ."

The eloquent pages in which Morelli proves Correggio's Ferrarese genealogy must be referred to *in extenso* ("Italian Painters," vol. ii., pp. 147-157. See also his appreciative description of the Borghese "Danae" in vol. i., p. 227). The clue was furnished by the Dresden Altar-piece (photo, vol. iv., p. 32), painted in his twentieth year for the Minorite Friars of Correggio. From this starting point ten early works have been distinguished, which were previously unknown, and three of them are still in England. The present Exhibition is fortunate in possessing two (Nos. 50 and 51); the third belongs to Lord Ashburton, at The Grange, in Hampshire, and represents SS. Martha and Mary between SS. Leonard and Peter, life size, canvas, about 7 ft. by 6 ft. (See photo, vol. vi., p. 38.)

The "Holy Family with S. James," from Hampton Court (No. 51) is more mature, and must have been painted about the same time as the Riposo with "S. Francis in the Tribune of the Uffizii" (photo, vol. iv., p. 35).

The most enchanting of them all, in point of composition, if not in colour, is the picture formerly in London under the name of "School of Dosso," but now lost to this country and in the possession of Signor Crespi of Milan, who has

had a large photograph done for this Exhibition (No. 87 on screen). "In my opinion," says Morelli, "this early work of Correggio is the most brilliant manifestation of his peculiar genius. It represents the *Nativity*; on the right is the manger, built against the ruins of a Roman temple, S. Joseph is asleep on the ground; in front is the Infant Saviour, lying on white drapery, while His Mother adores Him with folded hands. Opposite is S. Elizabeth, who draws the attention of the little S. John, seated on her knee, to the Redeemer. In the background is a boy angel of surpassing charm, who announces to the shepherds the birth of the Holy Child. In the air are two exquisite little angels—one being the counterpart of an angel in the altar-piece with S. Francis in the Dresden Gallery. But what seems to me the most admirable part of this attractive picture is the landscape, with a radiant and cloudless sky above, 'quel cielo di Lombardia, così bello quand' è bello, così splendido in pace!' as Manzoni has fitly described the sky of Lombardy."

The S. Elizabeth in this "Nativity," like the S. Elizabeth in Prince Hohenzollern Sigmaringen's picture (photo, vol. vi., p. 12) is appropriated from Mantegna, but made his own by Correggio, and illustrates the ætiological myth that, after being first apprenticed to Francesco Bianchi of Modena, Correggio went to Mantua at the age of 16, to work under Andrea Mantegna. The Sigmaringen picture is another of this country's losses. It was sold in 1886, at Christie's, pedigreeless and almost unrecognised, for an old song! So, too, was the little "Judith," now in the Strasburg gallery, which, if not by Correggio himself, is close to the master.

Another brilliant example of the climax of Ferrarese art is the little "Nativity," with the shepherds, about eight inches square on panel, in one of the private rooms at Bridgwater House. Its author is at present unknown.

The Committee are indebted to Dr. Frizzoni for a photograph of his small "Marriage of S. Catherine" (vol. iv., p. 31). It gives no fair idea of the charm of the picture, except dimly in the figure of S. Catherine. The photograph also of the delicious little Uffizii picture, "The Madonna in glory, between two angels" should not be overlooked; nor yet that of the Munich "Faun," the only one of the group of which the attribution is not quite certain.

Familiarity with these early pictures dispels the idea that Correggio is an isolated phenomenon in Italian art. They contain the germ for a higher appreciation of his life-work. "None before Correggio," says Sir F. Burton, "had shown the capacity of painting to affect the imagination (irrespective of subject) by the broad massing of light and shadow, by subordinating colour to breadth of effect and aerial perspective, and by suggesting the sublimity of space and light. Herein he stood alone, adding a new science to art. But it was not solely in these more abstract qualities that Allegri's greatness showed itself. He could endow the offspring of his imagination with a vitality which is astounding. The sense of overflowing life in his figures carries us away until we believe in their existence. It is this creative power in Correggio which disarms criticism, yet no great genius has left himself more open to its shafts. The proportions of his figures are frequently faulty. The grace which fascinates us tends to degenerate into affectation, and movement into tumult. Endued, though he was, with a fine sense of physical beauty, he is nevertheless apt to mar the loveliness of childhood by an aspect of imp-like roguishness. Drapery for him is less a dignified or graceful covering than an auxiliary in producing the breadth of effect he sought. It often conceals or leaves uncertain, instead of finely revealing, the action of the body and limbs; at times it is an unmeaning shred, fluttering in the wind. . . . Taking

“ this great genius by himself, it is difficult to over-estimate his powers. But the influence he exerted upon later art was more baneful than otherwise.”

Photographs are exhibited of Correggio's masterpieces in the Gallery at Parma and in the Louvre, for comparison, and of our own “Vierge au Panier” in the National Gallery, “that epitome of Correggio's art,” and the “Education of Love,” which, though time and the restorer have marred the type of Aphrodite's face and form, is still pre-eminent in sensuous beauty. But no photograph can reflect the tithe of a masterpiece, though it may facilitate a comparison of forms and composition. Nor yet does the value of a drawing lie in the evidence it offers of details or accessories, but in its embodiment of the first inspiration of the artist. The criticism which starts from comparisons of drawings and photographs tends to obscure the essence of a work of art and retard a higher appreciation, except when sparingly employed by a man of imagination who is greater than his method.

With Tura, Cossa and Roberti, as with all painters of the outer rather than the inner man, the “scientific” method may avoid falling into the pit of error. It will serve to collate mannerisms and detect petty larceny. But plagiarism ends in becoming itself a fine unconscious art, and defies detection by a logic based on accidental premisses. The added spark of genius transfigures a borrowed thought and at once justifies the so-called theft.

To a gifted and trained eye technique is as unmistakable as physiognomy, and colour is distinctive like the timbre of a voice. In the opinion of the present writer, an analysis of the rhythm of the composition, the scale of colour, the impasto, the brushwork, the pentimenti,—in a word, an analysis of the *painting*, wherever time and the restorer have spared it—is less

liable to lead to confusion, and goes deeper than the anthropometrical method. Much more so as the art becomes more complex. Men like Francia and Costa work unconsciously towards an ideal, which grows in height and depth till richly endowed masters, such as Correggio, arise and "take upon them," with Lear, "the mysteries of things as if they were God's spies."

Can any comparative anatomy fathom the secret of their immortality? No analytic method will serve beyond a certain point. The highest criticism must start from the idea in the mind of the artist and end with the details of his embodiment thereof, not *vice versâ*, else it is liable to fail to distinguish between good and bad, between masterpiece and schoolpiece, between original and copy. For every true work of art, whether expressed in stone, colour or sound, is, in the verdict of Beethoven prefixed to an eternal masterpiece of his own, "mehr Ausdruck der Empfindung als Malerei."

R. H. BENSON.





PICTURES.

*All measurements are stated in feet and inches, and the height is given before the width.
r. and l., mean the right and left respectively of the spectator as he faces the picture.
The exigencies of hanging have interfered somewhat with the sequence of the pictures.*

FERRARESE SCHOOL.

1 THE ADORATION OF THE MAGI.

Lent by J. Stogdon, Esq.

On the l. is seated the Virgin with the Child on her lap, before whom kneels one of the Magi. Behind him, on one knee, the Ethiopian king holding his gift; the third king stands behind, whose sandals a page stoops to unbind; on r., a man on a horse; on l., S. Joseph standing behind the Virgin. Rocky landscape, with smaller figures of Saints on r., and a cavalcade descending on l.

This curious early work bears the initials GG interlaced on the horse's flank, whence the attribution to "Galasso Galassi." The work is Ferrarese of the first half of the 15th century. Recent research has shown that Galasso's real name was Galasso di Matteo Piva, so that it is difficult to explain the initials as referring to this painter. The initials may be a later addition, as it was not customary so to sign pictures. As may be seen from the photographs here shown, this picture does not agree in style with the few works attributed to Galasso elsewhere, but it is better than the coarse productions at Ferrara and Bologna. None of this painter's works are authenticated. (Photos, vol. i., pp. 51, 52.)

Ex Costabili and Barker Collections. Leeds Exhibition, 1868.

Panel. 25½ in. by 37½ in.

GREGORIO SCHIAVONE.

2 VIRGIN AND CHILD.

Lent by Lord Wimborne.

The Virgin, wearing a red dress with blue drapery, and a crown on her head, is seated in an alcove and nursing the Child. Two baby angels are holding festoons of fruit, and six others are playing musical instruments. On a scroll, in front, is the inscription, "OPERA.DEL.ZOPPO.DI.SQUARCIONE." From another scroll the inscription has been erased.

"A characteristic picture . . . the head of the Virgin is "finely conceived, and the details executed with careful minuteness."—
Extract from the Canford Manor Catalogue.

Venturi and other authorities are agreed that this picture exhibits all the characteristics of Gregorio Schiavone, Zoppo's fellow pupil in Squarcione's School, and, in spite of the inscription, must be attributed to him.

From the Manfrini Collection, Venice, 1868.

Canvas, 2 ft. 10 in. by 2 ft. 3½ in.

MARCO ZOPPO.

1440—1498.

3 ST. PAUL. *Lent by the Curators of the University Galleries at Oxford.*

The Saint stands, three-quarter length, with his left hand on the hilt of a sword, the right holding a book, from which he reads. Gold background.

The Jewish type, the curly hair, and the drawing of the hands are characteristic features.

Panel. 19½ in. by 12 in.

MARCO ZOPPO.

1440—1498.

4 VIRGIN AND CHILD. *Lent by Sir Francis Cook, Bart.*

The Virgin, three-quarter length and full face, holds the Child erect, one foot being supported on a cushion which rests on a marble parapet.

Signed "Marco Zoppo da Bologna Opus."

A good specimen of his native Bolognese style.

Panel. 16 in. by 11½ in.

COSIMO TURA.

1430—1495.

5 THE ANNUNCIATION, WITH SS. FRANCIS AND MAURELIUS.

Lent by Sir Francis Cook, Bart.

Four small panels in one frame, parts of an altar-piece. A similar set of figures, slightly larger, also by Tura, exists elsewhere, but the panels are now scattered. (See photographs.) In fine condition.

Each panel 4½ in. by 12 in.

COSIMO TURA.

1430—1495.

6 THE FLIGHT INTO EGYPT.

Lent by R. H. Benson, Esq.

In the centre, the Virgin, clad in crimson bodice and wrapped in grey blue mantle, with the Child asleep in her arms, is seated on an ass. On the r., S. Joseph, clad in green shirt and scarlet cloak, holding the bridle in left hand, and his staff in the right. The Holy Family are moving wearily through the desert, and the ass, foreshortened, turns his head to seek in vain a blade of grass. Dawn just breaking. Rocky landscape.

One of a series of five Tondi, which originally formed part of an altar-piece in S. Giorgio fuori le mura at Ferrara.

From the Collection of William Graham, Esq.

Panel. Tondo, 14½ in. diameter.

ASCRIBED TO ERCOLE DE' ROBERTI.

1450—1496.

7 MEDEA AND HER CHILDREN (?).

Lent by Sir Francis Cook, Bart.

A woman dressed in a green robe, with a close fitting lace head-dress and a fluttering scarf, leads a naked child in each hand, all three seemingly in pain as they step upon burning fragments and broken columns. Note-worthy for its energy and movement. Behind, a crimson curtain.

This picture, which came from the collections of the Conte de Mejan at Milan, and the Conte Castellani at Turin, has been engraved under the name of Mantegna. In size it corresponds with "The Death of Lucretia," now in the gallery at Modena; both originally formed part of a series of decorative panels, with Stories from the Classics. If correctly ascribed, it must be a late work of the master. In the opinion of Venturi, it is by a follower of Ercole, viz., Gian Francesco de' Maineri of Parma. (See page 48.) In one of the Dresden Predellas (see photographs) a similar figure of a woman leading a child occurs.

Panel. 19 in. by 12 in.

ERCOLE DE' ROBERTI.

1450—1496.

8 A PIETÀ.

Lent by the Trustees of the Royal Institution, Liverpool.

The dead Christ lies supported on the knees of the Virgin, who is wrapped in a large cloak of deep olive green, and seated on the tomb hewn out of the rock. In the distance, the Crucifixion and numerous figures. On her right lies the crown of thorns.

This Pietà, together with the two pictures now in the Dresden Gallery, was once in the church of S. Giovanni in Monte at Bologna. Vasari states that three small works, forming the Predella of an altar-piece in this church, were painted by Ercole. The two panels now at Dresden and the Liverpool Pietà are mentioned by a Bolognese writer, Pietro Lami, in 1560, as follows: "And over the high altar are two episodes painted in oil by the hand of "Ercole of Ferrara. One is when Christ was led to the cross between two "thieves, the other when Christ was betrayed by Judas; and in the centre is "the Madonna with the dead Christ in her arms."

This Pietà has long been wrongly ascribed to Mantegna, a confusion by no means uncommon between the works of these two painters.

Panel. 13 in. by 11½ in.

ASCRIBED TO ERCOLE DE' ROBERTI.

1450-1496.

9 THE ENTOMBMENT.

Lent by Lord Wimborne.

The dead Christ, supported by the Virgin and S. John, is resting on the edge of the tomb. In front, the napkin of S. Veronica with the impress of Christ's face. The cross and crown of thorns just visible above.

This picture has unfortunately suffered. If an opinion may be hazarded about it in its present condition, it seems to be more Venetian than Ferrarese. A work of some power and pathos, but disfigured in parts by repaint.

Laderchi (*La Pittura Ferrarese*, p. 53) mentions the picture.

From the Costabili Gallery, 1866.

Panel. 2 ft. by 1 ft. 4 in.

SCHOOL OF ERCOLE DE' ROBERTI.

10 THE FLAGELLATION OF CHRIST.

Lent by Sir Francis Cook, Bart.

In the centre, Christ, bound to a pillar, is being scourged, while two of the torturers tighten the ropes. Behind, a crowd of people ascending and descending a double staircase. On l., in front, a monk kneeling; on r., an armed man seated. The hall profusely decorated with marbles and bas-reliefs.

This interesting work shows traces of Ercole's influence, if not of his hand. Some of the types are so much in his style that it has been attributed to the master himself, but it has not quite the quality nor the vigour of Ercole's own work. The miniature-like style, and the excessive decoration, point to some follower, who has taken the central group and certain of the smaller figures from an engraving of Schongauer. Possibly by the same hand as No. 12.

Panel. 16 in. by 11 in.

ERCOLE DE' ROBERTI.

1450-1496.

11 DIPTYCH, REPRESENTING THE NATIVITY AND THE ENTOMBMENT.*

Lent by Charles Eastlake Smith, Esq.

On the l., the Virgin and S. Joseph kneel beside the manger, a shepherd stands by in adoration behind a rude stall; on the r., the dead Christ supported by two angels; before him kneels S. Jerome; behind, higher up, S. Francis; in the distance, the Crucifixion.

A work of miniature-like finish and high quality. Probably now correctly ascribed to Ercole, though Messrs. Crowe and Cavalcaselle record it as work of Lorenzo Costa.

From the Collection of the late Lady Eastlake.

Each panel 7 in. by 5½ in.

* Sold at Christie's, June, 1894, and bought for the National Gallery.

UNKNOWN.

12 ENTHRONED MADONNA AND SAINTS.

Lent by W. M. Conway, Esq.

Seated on an elaborately decorated throne, the Virgin, clad in blue mantle, supports the Child, standing on her lap; r. and l., at the foot of the throne, stand SS. Cosmas and Damianus in crimson robes, and gaze upwards at the Saviour. Around the throne is the "hortus clausus," enclosing the main group on three sides. Above the Virgin hovers the dove; behind, a landscape with a bridge, a lake and distant blue flat-topped hills. On the l., the vision of S. Hubert; on the r., S. George and the Dragon. Two peacocks are on the ledge of the throne, and two angels float in the air, playing musical instruments. Above all is a baldachino, the hangings of which are twisted up into balloon-like pendants, the whole architecture elaborately ornamented.

The authorship of this work is not easily discoverable. The style and types are not pure Ferrarese; the elaborate gold-work and ornamentation of the throne, and the landscape, with the episodes of SS. Hubert and George, suggest the hand of a miniaturist reproducing ideas from the neighbourhood of Ravenna, and other sources. For the present the work must be classed as Unknown. Possibly by the same hand as No. 10.

Panel. 14 in. by 10 in.

UNKNOWN.

13 THE AGONY IN THE GARDEN.

Lent by Lord Sempill.

In the centre, on a level space, between conical rocks, out of which poplar trees grow, Christ kneels, clad in a seamless robe of grey. The angel, descending in clouds, offers Him the cup. In the foreground, the three disciples, barefooted, and asleep among the rocks; S. Peter in the middle, wrapped in a blue cloak; S. John to the r., in red, seated and leaning his head on his left hand; S. James to the l., lying prone on his face in an orange cloak. In the distance, to l., Judas leading the approach of the guard. Jerusalem in the distance to l. Lurid sky, with orange and yellow lights in the horizon.

A work of high quality and finish, of about 1490. The type of Christ in profile, with the small pointed beard, and the foreshortened figure of S. James, may be compared with Ercole Roberti's version of the same subject in the Dresden Predella Photos, vol. i., p. 31. The drapery betrays a later hand than that of Ercole, but still a little earlier than the fine early Francia (No. 22).

Panel. 11½ in. by 8½ in.

ERCOLE DE' ROBERTI.

1450-1496.

14 A CONCERT.

Lent by G. Salting, Esq.

Behind a parapet, three figures, less than life size, seen to the waist. In the centre, a man, in brick-red jerkin and blue cloak lined with green, playing a lute. On the l., a woman, with her left hand on the man's shoulder and her right resting on the parapet, richly dressed in green, with sleeves of yellow brocade; on the r., slightly in the background, is another man in purple dress. All three are singing, with open mouths. On the parapet in front lie some books and a musical instrument. Dark background.

This work has been traditionally attributed to Ercole Roberti, and has been considered by some as one of his latest works. Others, again, are of opinion that we have here a youthful work of Costa, of about 1488.

Costa founded his early style on the works of Ercole, as can be seen in the two frescoes and in the Bentivoglio altar-piece in S. Giacomo Maggiore at Bologna. (See photographs, vol. i., pp. 53, 55.) In type, the woman resembles one of the daughters of Bentivoglio II., and it may be that this group of musicians contains family portraits of the reigning house of the Bentivogli at Bologna. The picture marks the transition from the earlier period which ends with Ercole Roberti, to the second period of Ferrarese art, which begins with Costa and Francia.

Panel. 37 in. by 29 in.

LORENZO COSTA.

1460-1535.

15 PORTRAIT OF BATTISTA FIERA OF MANTUA.

Lent by Miss Cohen.

Bust, three-quarter face, turned to the left, behind a parapet, on which part of the name is just legible. He is dressed in a dark jacket of purplish hue, and wears a black cap. Dark background.

Engraved as frontispiece to a book entitled: "Baptistæ Fieræ Mantuani "Medici sua ætate Clarissimi Cœna notis illustrata a Carolo Avantio "Rhodigino. Patavii. Typis Sebastiani Sardi, 1649." Under the engraved portrait is the name Baptista Fiera Mantuanus, Theologus, Medicus, et Poeta.

An important work, and agreeing in style with the signed portrait of Bentivoglio, by Costa, in the Pitti Gallery at Florence. Portraits by Costa are extremely rare.

Panel. 20 in. by 14½ in.

LORENZO COSTA.

1460—1535.

16 THE DEAD CHRIST, SUPPORTED BY TWO ANGELS.

Lent by R. H. Benson, Esq.

Christ, resting on the edge of the tomb, full face; on each side an angel one in crimson, the other in grey-purple tunic and yellow drapery lined with green. Background of blue sky.

Fine in colour; of Costa's early middle period, circ. 1500. From the collection of the late William Graham, Esq.

Panel. 22 in. by 28½ in.

LORENZO COSTA.

1460—1535.

17 PORTRAIT OF A LADY.

Lent by Her Majesty the Queen.

Half-length, her body turned towards the left, but her face and eyes directed downward to the right. Her right hand is seen folded over her left arm, and she has a little dog in her lap. She wears a red bodice with green sleeves, and has a string of large black beads round her neck and small ones across her forehead. Her hair is red. To Mr. Berenson of Florence is due the suggestion that the portrait is of Isabella d'Este.

Panel. 1 ft. 6 in. by 1 ft. 2 in.

TAMAROCCIO.

18 S. HELENA BEARING THE CROSS.

Lent by Her Majesty the Queen.

Half-length, directed to the left, but her face seen nearly full. The cross is over her right shoulder. She wears a dark green bodice with red drapery, and over her head a brown hood.

From the collection of King Charles I. Crowe and Cavalcaselle hazard the suggestion that the author was Giovan Maria Chiodarolo, who worked with Francia and Costa. The attribution to Tamaroccio is due to Venturi.

Transferred from panel to canvas. 1 ft. 8 in. by 1 ft. 6 in.

SCHOOL OF COSTA.

19 THE BAPTISM OF CHRIST.

Lent by R. H. Benson, Esq.

Christ to the l., nude, save for a cloth round his loins, with hands joined, facing the spectator, three-quarter face to the r. S. John to r., his right arm bare and outstretched and emptying the cup on the head of

Christ. S. John is clad in a shirt of purple shot with grey, and a cloak of crimson lined with green. Flesh tints of brick red. Both figures are three-quarter life size, and seen to the knees standing. Landscape of castles, water and distant hills.

From the Collection of William Graham, Esq.

Panel. $36\frac{1}{2}$ in. by $52\frac{1}{2}$ in.

ASCRIBED TO ASPERTINI.

20 PORTRAIT OF A LADY.

Lent by J. Hanson Walker, Esq.

Life-size, three-quarter face to r., the eyes turned to the spectator; black velvet dress, cut square and low on the neck, edged with white frill; gold belt of repoussé work; sleeves slashed with white; a striped red and black closely-fitting tunic is visible on the left forearm; the hair, confined in a net, falls on her neck and shoulders, and over the back of it she wears a hood. She holds an open book, bound with silver clasps, in both hands. A halo round her head, signifying, probably, a posthumous portrait. From the Casa Bentivogli.

Panel. $23\frac{1}{2}$ in. by 17 in.

SCHOOL OF COSTA.

21 VIRGIN AND CHILD.

Lent by Charles Butler, Esq.

The Virgin, in red robe and blue mantle lined with shot yellow, holding the Child, who stands on a parapet. Landscape background.

Ex Novar Collection.

Panel. $12\frac{1}{2}$ in. by 10 in.

FRANCESCO FRANCIA.

1450—1517.

22 THE NATIVITY.

Lent by the Committee of the Corporation Galleries of Art, Glasgow.

In the centre lies the Child, adored by two angels on r., and by the Virgin on l. Behind, stand S. Joseph and a shepherd, two angels appear in the sky. Background in centre a stable; r. and l. a landscape, with a broken pillar, in the foreground.

One of the most brilliant examples of Francia's early style, showing a close connection with Costa. It must have been painted about 1490-1495, the period in which were produced the Crucifixion at Bologna (photo ol. ii, p. 1), and probably the S. George and the Dragon, in the Corsini Gallery at Rome (photo, vol. iii, p. 25).

Panel. $11\frac{1}{2}$ in. by $20\frac{1}{2}$ in.

FRANCESCO FRANCA.

1450—1517.

23 PORTRAIT OF BARTOLOMMEO BIANCHINI. *Lent by G. Salting, Esq.*

Bust, three-quarters to the right, life-size. Dressed in a dark-coloured jacket, and wearing a black cap; he holds in his right hand a letter. Elaborate landscape background of trees and rocks.

An admirable example of Francia as a portrait painter, and in perfect condition.

From the Collection of the Princesse de Sagan.

Panel. 22 in. by 15½ in.

FRANCESCO FRANCA.

1450—1517.

24 THE VIRGIN AND CHILD. *Lent by J. Ruston, Esq.*

The Virgin, depicted three-quarter length and seated, holds the Child on her lap, and grasps his left hand, which holds a bird; landscape background.

Exhibited Burlington House, 1892.

Ex Dudley Collection.

A genuine work of Francia's later period. Mentioned by Crowe and Cavalcaselle.

Panel. 26 in. by 20 in.

SCHOOL OF FRANCA.

25 THE VIRGIN AND CHILD. *Lent by Captain Holford.*

(In the Members' Writing Room.)

The Virgin, seated, holds the Child on her lap. He has a bird in his right hand. A red curtain on l., behind the Virgin. Landscape background with water and a bridge.

Panel 23 in. by 18½ in.

SCHOOL OF FRANCA.

26 THE VIRGIN, CHILD, AND S. JOHN. *Lent by Henry Hicks Gibbs, Esq.*

(In the Members' Writing Room.)

Behind a parapet stands the Virgin, with her left arm round the body of the Child, standing on the parapet and facing the little S. John, who, bending on one knee, points to the Saviour. Landscape background.

Panel. 25 in. by 20½ in.

SCHOOL OF FRANCA.

- 27 THE VIRGIN AND CHILD. *Lent by Henry Hucks Gibbs, Esq.*

The Virgin, seated in front of a marble wall, holds the Child on her lap. He has a bird in his hand. Landscape background.
Panel. 31½ in. by 26 in.

GIACOMO FRANCA.

1486—1557.

- 28 THE VIRGIN, CHILD, AND THE LITTLE S. JOHN.

Lent by Charles Butler, Esq.

The Virgin, in red robe and blue mantle lined with green, holds the Child, seated upon a parapet. He is clad in a shirt of pale yellow shot with crimson and tied at the waist. Behind the Virgin's right arm are seen the head and shoulders of the little S. John. Landscape background.

SCHOOL OF FRANCA.

- 29 THE VIRGIN, CHILD, AND TWO SAINTS. *Lent by J. Stogdon, Esq.*

The Virgin, seated, holds on her lap the Child, who is in the act of blessing. On each side, a Saint, one holding a cross, the other some lilies. Luminous nimbi round the heads of the Virgin and two Saints.

A good picture by one of the 220 followers and imitators of the master.
Panel. 35 in. by 27 in.

SCHOOL OF FRANCA.

- 30 THE VIRGIN AND CHILD. *Lent by Mrs. Oman.*

The Virgin seated, with the Child on her lap. In his left hand he holds a bird. A book lies on the Virgin's left knee. Landscape background.

In spite of the charming landscape and harmonious colouring of this picture, certain weaknesses make it impossible to attribute this picture to Francia himself. It is an excellent specimen of the work of some unknown scholar.

Panel. 27 in. by 22 in.

SCHOOL OF FRANCA.

- 31 LUCRETIA. *Lent by the Earl of Northbrook.*

"Half-length, half life-size; head slightly thrown back, the eyes looking up. She has light auburn hair, with a ruby ornament at the parting, and wears a loose robe of greyish blue. With her right hand she is plunging a dagger into her breast. There is a bracelet on her left arm. In the

"background, a landscape with two men on horseback, a monk and three soldiers. This picture was probably painted in the School of Francia."—*Extract from Lord Northbrook's Catalogue.*

The original is said to have been in the Borghese Gallery, but is no longer to be found there. A rare instance of a classical subject by Francia.

Panel. 20½ in. by 16¾ in.

SCHOOL OF FRANCIA.

32 LUCRETIA. *Lent by the Trustees of the National Gallery of Ireland.*

This picture differs from Lord Northbrook's example (*q. v.* above) in handling as well as in size and details. The ruby ornament has no string to keep it in its place; the bracelet is a thin band of gold instead of a broader one with rubies and sapphires. The blue dress lacks the rose-coloured shot effect in the lights, and is massed differently on the l. arm. Three inches more of the figure are seen; there is no redness in the eyes; the flesh painting is opaque and has no transparent glazings. The whole is cold and has lost its tone. The landscape contains ten small figures instead of six, and differs in shape of rocks, trees and building. Still it is probably contemporary with Francia.

Panel. 24 in. by 18½ in.

SCHOOL OF FRANCIA.

32a THE VIRGIN AND CHILD. *Lent by Sir Charles Turner.*

The Child seated on a stone parapet. Landscape background, water, trees, buildings and hills.

Panel. 18 in. by 14¼ in.

ASCRIBED TO GIACOMO FRANCIA.

33 HOLY FAMILY WITH S. ANTHONY. *Lent by the Earl of Northbrook.*

"The Virgin sits in the centre on a wooden bench, with an apple in her left hand, and the infant Christ on her knees. Joseph stands on the left, leaning on a stick, and S. Anthony of Padua on the right, with a crucifix in his right hand."

Inscribed "F. FRANCIA. AURIFEX. FACIEBAT. ANNO. MDXII."

"This picture is in the style of Francesco Francia. The execution is very careful and minute, especially in the drawing of the hands, but not in that of the landscape, which is rather primitive. The somewhat heavy colouring makes it probable that it is a work of Giacomo, son and scholar of Francesco, who lived from about 1486 to 1557. No works of this artist, however, have yet been found with an earlier date than 1518."—*Extract from Lord Northbrook's Catalogue.*

MICHAELE D'ARGENTA.

34 THE ANNUNCIATION.

Lent by Henry Wagner, Esq.

(In the Members' Writing Room.)

The Virgin to r. seated beneath an elaborately decorated arcade, clad in crimson tunic and dark blue mantle lined with orange; the angel entering from l. in orange tunic, green sleeves and red drapery; representations of five prophets on the pilasters; the dove descending in a halo of cherubs. Landscape, a city with numerous round towers and hills. Signed and dated in cursive characters, "Sumptibus [Tom]masi de Cogliano per manus Michaelis d. Bal . . . de Argenta año dñi, 1522."

Panel. 5 ft. 3 in. by 4 ft. 9 in.

AMICO ASPERTINI.

35 THE CRUCIFIXION. (Sketch in monochrome for a lost fresco.)

Lent by Sir J. C. Robinson.

Christ in the centre, full face; on each side, a thief turned sideways. At the foot of each of the crosses, where the thieves hang, a man ascends a ladder to break their legs. A soldier with a spear pierces the Saviour's side. Below, in centre, the Virgin, S. John and the Holy Women; r. and l., a crowd of horsemen and soldiers.

On the back of the panel there is an old inscription: "A grand work painted on the wall in fresco by Amico Aspertini under the portico of the Church of S. Pietro, Bologna, in the year MDXII. This work is registered by Malvasia in the life of the said Aspertini. It has been in the possession of the Marquis of Isolani, and marked in his catalogue No. 99. Then after, purchased and placed in the gallery of the family of Estense, Dukes of Ferrara; in their inventory marked 143."

(Signed) CASSÉTTI, Inspector.

Panel. 24 in. by 16½ in.

ASCRIBED TO AMICO ASPERTINI.

36 PORTRAIT OF A MAN.

Lent by George Salting, Esq.

Bust of a man, full face, life size, with arms resting on a parapet. In his left hand he holds a roll of paper. He wears a black cap, and his purplish-brown cloak is thrown open in front, disclosing a red under-dress which shows through a white gauze material. Landscape background, with horseman and small figures crossing a terrace to r.

The attribution to Amico Aspertini is due to Mr. Bernhard Berenson, and rests on the frescoes in San Frediano at Lucca.

Panel. 24½ in. by 18½ in.

AMICO ASPERTINI.

37 MADONNA AND SAINTS.

Lent by the Earl of Leicester.

The Virgin, dressed in an ample dark blue cloak, holds the infant Christ, who stands on a marble parapet, with coral necklace, draped round the waist, one foot on a cushion. On the l., S. Elizabeth; on the r., S. Francis. Landscape background, with the Flight into Egypt, and palms and other trees bending in the wind.

On the parapet, behind which the group is standing, are represented two bas-reliefs, in monochrome. On the l., Moses and the Tables of the Law; and on the r., the Worship of the Golden Calf.

Panel. 34 in. by 28 in.

LUDOVICO MAZZOLINO.

1481—1528.

38 THE TRIBUTE MONEY.

Lent by Ludwig Mond, Esq.

A crowded composition, showing Christ talking with the Pharisees, one of whom holds out to the Saviour a piece of money. Landscape background, with smaller figures; architecture on the r.

From Burghley House.

Arched Panel. 11½ in. by 8 in.

LUDOVICO MAZZOLINO.

1481—1528.

39 THE NATIVITY.

Lent by Ludwig Mond, Esq.

In the centre, the Virgin and S. Joseph adore the Infant Saviour. Behind them, on l., a stable; on r., a landscape, with the martyrdom of S. Catherine in distance, the death of S. Peter the Martyr on r., and higher up S. Francis receiving the stigmata.

Darker scale of colour than usual.

Panel. 14 in. by 18½ in.

LUDOVICO MAZZOLINO.

1481—1528.

40 HOLY FAMILY AND SAINTS.

Lent by Lord Wimborne.

The Virgin has the Child on her lap. To her left stands S. Joseph, and to her right SS. Roch and Sebastian. In the background are a marble frieze, with a subject representing a battle in relief, and a landscape with a church in the distance. The name of the painter and date are inscribed in gold letters on the picture: "LODOVIGO MAZOLII, PL. MCCCCXXI."

Mentioned by Baruffaldi (*Vita de' Pittori e Scultori Ferrarese*, vol. i., p. 130), and by Laderchi (*La Pittura Ferrarese*, p. 55); and also in a note to the *Life of Lorenzo Costa*, in Le Monnier's edition of *Vasari's Lives*, vol. iv., p. 245.

From the Costabili Gallery, Ferrara.
Panel. 1 ft. 3 in. by 1 ft. 2 in.

LUDOVICO MAZZOLINO.

1481—1528.

41 THE NATIVITY.

Lent by Captain Holford.

In the centre, the Holy Family; on the r., the three shepherds in adoration; behind, in centre, the shepherds gazing at the vision in the sky, where four angels hold a scroll with the words, "Gloria in excelsis Deo et in terra Pax"; on the l., a figure carrying a lamb. The whole scene in a ruined building, with a landscape on r.

Brilliant in colouring. A larger picture than usual.

Panel. 30½ in. by 24 in.

LUDOVICO MAZZOLINO.

1481—1528.

42 CHRIST DISPUTING WITH THE DOCTORS. *Lent by the Earl of Northbrook.*

Christ sitting above to r., clad in dark-red garment and blue mantle, his right hand outstretched; to l., opposite, eight Jewish doctors; to r., two others; in foreground, an ape approaching a boy, who holds an awl; to the l., in background, his father and mother enter the Temple; architectural background, with two twisted columns; above, a bas-relief of Roman soldiers on horseback, fighting; below, a tablet with a Hebrew inscription signifying, "The House which Solomon has erected to Jehovah."

Another similar picture is in the Berlin Gallery (see photos, vol. iii., p. 45).

From the Aldobrandini, W. Y. Ottley and Samuel Rogers Collections.

Panel. 17¼ in. by 12¼ in.

GAROFALO (BENVENUTO TISIO).

1481—1559.

43 THE ANNUNCIATION.

Lent by Lord Wimborne.

Two circular panels. On the r., the Virgin; on the l., the Angel.

Mentioned by Laderchi (*La Pittura Ferrarese*, p. 91), and by Baruffaldi (*Vite de' Pittori e Scultori Ferrarese*, vol. i., p. 363 note).

From the Costabili Gallery at Ferrara.

Panel. 1 ft. diameter each.

GAROFALO (BENVENUTO TISIO).

1481—1559.

44 "RIPOSO."

Lent by the Earl of Northbrook.

The Virgin, in a dark red dress and blue mantle lined with violet, sits by a marble table with her right hand leaning on an open book. Behind her, to the r., S. Anne, in a white mantle, is coming down some steps. On the l., S. Joseph, seated, raises the Infant with both hands from the cradle on which he stands. Beyond is a balustrade and the view of a seacoast with a town and high walls.

From the Collection of Samuel Rogers.

Panel. 14 in. by 19¾ in.

ASCRIBED TO L'ORTOLANO.

45 THE RIPOSO.

Lent by W. H. Grenfell, Esq.

In the centre, the Virgin, seated, holds the Infant Saviour on her lap. The little S. John stands by, and behind him S. Elizabeth is seated. On the l. stands S. Joseph. Landscape background. In the distance the Flight into Egypt,—small figures elongated and heightened with white lights.

This work is by the hand of a greater painter than the conventional Garofalo, to whom it has been heretofore attributed.

It is by the same hand as the "Adoration of the Kings," No. 261 of the Berlin Gallery. The S. Joseph exhibits reminiscences of Mazzolino.

Ex the Collection of Samuel Rogers.

Panel. 12 in. by 10½ in.

ASCRIBED TO L'ORTOLANO.

45a HOLY FAMILY.

Lent by Robert Crawshay, Esq.

S. Joseph offering fruit to the Child. Landscape background, with small figures, elongated and heightened with white lights.

Ex Francavilla Palace, Naples, and the collection of Sir Andrew Fountaine.

Panel. 14 in. by 12¼ in.

GAROFALO (BENVENUTO TISIO).

1481—1559.

46 VIRGIN AND CHILD IN GLORY.

Lent by Captain Holford.

The Virgin, resting on the clouds, supports the Child, who stands on her lap. Two Angels crown the Virgin, and four others play musical instruments. Below, a fine landscape, hills, a city, and a river falling over a weir.

Brilliant in colouring, recalling Dosso. In fine condition.

Panel. 15½ in. by 10½ in.

GAROFALO (BENVENUTO TISIO).

1481-1559.

47 S. JAMES.

Lent by the Earl of Northbrook.

The Saint is represented in the act of preaching. His left arm is raised; his right hand clasps an open book, which lies on a small marble table decorated with a sphinx and rams' heads. A pilgrim's staff leans against his right shoulder. In the background is a large open window, in front of which a nun is kneeling, probably a portrait of the person for whom the picture was painted. Some blue mountains and a town in distance, probably a view of the Monte Eugenei, near Este, on the road from Ferrara to Padua.

Panel. 19¾ in. by 15¾ in.

GAROFALO (BENVENUTO TISIO).

1481-1559.

48 HOLY FAMILY.

Lent by the Duke of Buccleuch.

The Virgin is seated, in crimson robe and dark blue mantle, with one arm resting on a marble parapet, behind which stands S. Joseph. In the centre, the Infant Saviour, nude, with dark orange cloak streaming over his shoulder in the wind. He turns to S. Catherine, who kneels, in grey-blue attire, on the r., in adoration. A fine landscape behind, with various buildings and river.

A fine and genuine example of this painter.

Panel. 30 in. by 21½ in.

SCHOOL OF DOSSO.

49 HOLY FAMILY.

Lent by Sir Hickman Bacon, Bart.

In the centre, the Saviour, lying on a white cloth; on the r., the Virgin; on the l., S. Joseph, both kneeling. On r., a ruined stable; on l., landscape background, with the shepherds and an angel appearing from Heaven.

Panel. 16 in. by 12½ in.

ANTONIO ALLEGRI DA CORREGGIO.

1494-1534.

50 CHRIST TAKING LEAVE OF HIS MOTHER BEFORE THE PASSION.

Lent by R. H. Benson, Esq.

Christ kneels on l., with bent head and folded arms. He is dressed in white, with crimson mantle. Before Him is the Virgin, fainting, in the arms of the Magdalen; S. John stands facing in the centre, behind, with clasped hands, clad in straw-coloured garment, with red cloak gathered round him. Figures about one-fourth life-size. On r., a building, with columns. Distant blue landscape to left, with the Sea of Galilee, studded with islands, out of which flows the river. The sky and horizon slightly abraded.

The following description is taken from Morelli, vol. ii., p. 150:—

"The sorrowful scene is treated with simplicity, though with profound feeling. The sublime resignation of the Saviour, the anguish of the Mother, who is bowed down with grief, and the warm, true-hearted sympathy of S. John and of the Magdalen, two youthful figures who complete the group, are admirably depicted. In the background the painter has introduced a brilliant landscape. This picture is of the highest importance for the history of Correggio's artistic development."

It must have been painted about 1512—1514, and is one of the earliest known Correggios, still showing his connection with the Ferrarese school.

Lanzi records its existence in Milan in his day. Acquired in Florence from the heirs of Professor Parlatore through Mr. C. Fairfax Murray.

Canvas. 33½ in. by 29½ in.

ANTONIO ALLEGRI DA CORREGGIO.

1494—1534.

51 HOLY FAMILY WITH S. JAMES.

Lent by Her Majesty the Queen.

The Infant Jesus is seated on His Mother's knee, and is looking towards the Saint, who is seen in profile to the right, his left hand on his breast, which is bare. S. Joseph's head is just seen behind on the right. Background of rocks, with some foliage. Figures rather less than life-size.

From the Collection of King Charles I.

Panel. 2 ft. 3 in. by 1 ft. 10 in.

ASCRIBED TO CORREGGIO.

52 CHRIST TAKING LEAVE OF THE VIRGIN.

Lent by Sir William Farrer.

Christ is seen kneeling; on the l., the Virgin, supported by the Holy Women, S. John in the doorway. The condition of this touching little picture—a rare subject—is such that it is impossible to hazard a guess as to its author. It is Ferrarese, and belongs to the period of the youth of Correggio, 1510—1515.

Panel. 8 in. by 7½ in.

BATTISTA DEL DOSSO.

53 HOLY FAMILY.

Lent by Lord Wimborne.

The Child lies on the ground, the Virgin kneeling, S. John and S. Joseph are around him, Angels are descending in clouds from Heaven. A castle is seen in the distant landscape, and a portent—a globe of light—in the sky.

Panel. 2 ft. by 1 ft. 3 in.

DOSSO DOSSI.

1479—1542.

54 CIRCE.

Lent by R. H. Benson, Esq.

The Sorceress is represented crowned with flowers, half seated beneath some trees in a favourite attitude with Dosso, nude except for ample green drapery which falls over her left knee. She points to a large stone tablet, on which are mysterious characters. Around her are her lovers, tamed and changed to birds and beasts; a greyhound and white puppy, a stag with his horns in the velvet, a hawk, an owl, two lions, and a spoonbill. A favourite hind stands before her, and at her feet lies an open book of spells. A brilliant landscape to the left of thinly painted trees, a building, and distant woods against the horizon, flushed with light, and blue sky, all denote Dosso's youthful manner and the inspiration of Giorgione and Titian.

A subject of which Dosso was fond, for he painted it again once, if not twice. The present work is earlier than the example in the Borghese Gallery at Rome, where she is seated draped in a meadow in oriental garb. (See photos, vol. iv., p. 11, and the copy lent by Sir Henry Layard, on the staircase.)

Canvas. 39 in. by 52 in.

BATTISTA DEL DOSSO.

55 SCENE FROM ORLANDO FURIOSO. Canto xxix.

Lent by the Earl Brownlow.

To l., the mausoleum of Isabella, of grey stone, before the open door of which stands a turbaned negro in blue tunic with a lance, and a horse, with ostrich plumes on his head, saddled, and held by an attendant in red jacket and cap; on the walls of the mausoleum, farther back towards the centre, hang shields and the armour of vanquished knights; on a narrow bridge in foreground, to r., Orlando, nude, wrestles with Rodomonte, il Pagano, King of Algiers; in the middle distance, a hermitage and chapel, and glades with two stags; brilliant landscape to r., with towns and castles set among wooded promontories, by which flows a river into the sea; the horizon barely visible beyond.

Panel. 32½ in. by 53 in.

DOSSO DOSSI AND BATTISTA DEL DOSSO.

56 ? VERTUMNUS AND POMONA.

Lent by the Marquis of Northampton.

Beneath some overhanging lemon trees, with finely painted leaves and fruit, lies the figure of a sleeping woman, nude, reclining on a dark blue mantle, with many flowers strewn about her; behind her is seated an old woman (? Vertumnus disguised), partly robed in a yellow garment, who spreads her hands to protect the head of the sleeping figure. Another woman in the centre behind, richly attired in a green dress with ample red

drapery fluttering in the wind, and on the r., a Satyr (or Pan), with his reed pipes, complete the group. In the sky appear five Amorini, with bows and arrows. A fine harmonious landscape, with green glades and trees, and water and cities and distance of blue hills.

The most important work of the brothers Dossi in England, and in spite of defects in the drawing of the figures, which a greater feeling for chiaroscuro might have disguised, fine in composition and in colour. The inspiration of Titian is apparent, who may at the same time have been painting the Bacchanal, now at Madrid, for Alfonso d'Este. But whatever he may have borrowed, Dosso has made his own, and the result is a Ferrarese masterpiece. An early work.

Canvas. 64 in. by 57 in.

ASCRIBED TO DOSSO DOSSI.

1479—1542.

57 PORTRAIT OF ANNIBALE SARACCO.

Lent by Lord Wimborne.

Half-length, life size. He is represented in a buff jerkin, bound at the waist by a leathern belt, which he holds with one hand. In the corner to the r. of the picture is inscribed: "Anibal Sarachius. Anno Domini, 1520."

He was Major-Domo in the house of Alfonso I., of Este, Duke of Ferrara.

Mentioned by Baruffaldi (*Vite de' Pittori e Scultori Ferrarese*, vol. i., p. 293, note).—*Extract from the Canford Manor Catalogue.*

From the Costabili Gallery, Ferrara.

Panel. 2 ft. 8 in. by 2 ft. 1 in.

DOSSO DOSSI.

1479—1542.

58 PORTRAIT OF A GENTLEMAN.

Lent by Her Majesty the Queen.

Half-length, facing in front. He wears a dark dress with black cap. His right hand is on his breast; in his left are some papers; his fingers have rings. Behind, a green curtain. The flesh tones of the face and hands exhibit Dosso's grey-blue shadows.

Canvas. 2 ft. 8 in. by 1 ft. 11 in.

? DOSSO DOSSI.

59 HEAD OF A MAN IN A BLACK CAP.

Lent by Her Majesty the Queen.

Full face, looking to the right, with a beard and long brown hair, which falls over his shoulder. He wears a black cap and a dress of black stuff, which is open in front and shows a white shirt up to the throat.

"There are many repaints, which conceal the original handling and make an opinion hazardous."—*Crowe and Cavalcaselle.*

Canvas. 1 ft. 11 in. by 1 ft. 6½ in.

ASCRIBED TO DOSSO DOSSI.

1479—1542.

60 PORTRAIT OF A BOY.

Lent by Lord Wimborne.

Probably Alfonso II., of Este, Duke of Ferrara, when a child. He is dressed in rich attire, and rests his left hand on a sword. Full length. (*Extract from the Canford Manor Catalogue.*) Mentioned by Laderchi (*La Pittura Ferrarese*, p. 70), and by Baruffaldi (*Vite de' Pittori e Scultori Ferrarese*, vol. i., p. 292, note).

From the Costabili Gallery, Ferrara.

Panel. 3 ft. 3 in. by 2 ft. 1 in.

DOSSO DOSSI.

1479—1542.

61 SAN GUGLIELMO.

Lent by Her Majesty the Queen.

Half-length, facing to the right, looking upwards. He stands in front of a table, on which he rests his right hand, his left hand is on his helmet, which is placed on the table. Round his head a nimbus. San Guglielmo was patron saint of Ferrara.

From the collection of King Charles I., where it seems to have been described as "The picture of Charles Audax, the last Duke of Burgundy"! and by the Commonwealth, as the "Fellow in Armour by Giorgione."

Canvas pasted on panel. 2 ft. 9 in. by 2 ft. 5 in.

DOSSO DOSSI.

1479—1542.

62 S. JOHN THE BAPTIST.

Lent by Lord Wimborne.

He is clothed in a skin, and an ample red cloak falls from his loins. He is pointing with his right hand apparently to the setting sun. His left rests upon the rock on which he is seated, and holds a scroll on which is inscribed the word "DEI." In the landscape background, there are trees and hills, and several figures, some on horseback. Life size.

This picture is mentioned by Baruffaldi (*Vite de' Pittori e Scultori Ferrarese*, vol. i., p. 293, note), and by Laderchi (*La Pittura Ferrarese*, p. 70).

"Transferred from panel to canvas, 1867."—*Extract from the Canford Manor Catalogue.*

From the Costabili Gallery, Ferrara.

6 ft. 3 in. by 3 ft. 9 in.

DOSSO DOSSI.

63 THE ADORATION OF THE MAGI.

Lent by Ludwig Mond, Esq.

The Virgin, seated, holds the Infant Saviour in her arms, while the three kings bend before him; on the r., an attendant (apparently a portrait) stands apart holding a vase, in green dress, and red cloak falling from around him; behind, are horsemen waiting. A romantic landscape with a church in distance, and on l., thick trees. Lurid sunset sky on r., and a portent—a globe of light—in the heaven. Storm clouds approaching. The scale of colour is violent, from the blackness of the trees behind the Virgin to the ruddy glow cast on the body of the Child, and the fantastic lights on the heads of the kneeling kings.

Panel. 33½ in. by 42 in.

SCHOOL OF DOSSO DOSSI.

64 AN ALTAR-PIECE IN SIX COMPARTMENTS.

Lent by Lord Wimborne.

(In the Members' Writing Room.)

In the central panel of the upper part Christ is represented rising from the tomb; on the r., S. Jerome, and on the l., S. Blasius. The predella contains three subjects: the Holy Family, the Presentation in the Temple, and the Adoration of the Magi.

"This altar-piece came from the Church of Montagnana, near Padua, "where it was called an early work by Sebastian del Piombo."—*Extract from the Canford Manor Catalogue.*

Brought from Venice by Sir Henry Layard.

This is one of those altar-pieces turned out to order; the predellas have some charm of colouring, but it shows little trace of Dosso's own hand.

Panel. Upper panels, 3 ft. 5 in. by 1 ft. 7 in.

Lower centre panel, 2 ft. 1 in. by 1 ft. 2 in.

Lower lateral panels, 2 ft. 4 in. by 1 ft. 2 in.

ASCRIBED TO L'ORTOLANO.

65 S. JOSEPH PRESENTING THE INFANT CHRIST TO THE VIRGIN.

Lent by Lord Wimborne.

S. Joseph is kneeling and presenting the Child, who holds a lily in his hand. The Virgin stands upon a step and bends forward towards the Infant Christ, extending her right hand as if in the act of blessing him. Around them are five Saints and Martyrs, three on one side and two on the other.

From an inscription on the picture we learn that they are S. Castorius, S. Claudius, S. Sinfurianus, S. Nicostratus, and S. Simplicius, and that four of them were stone-cutters. They appear to have been patron Saints of the person for whom the picture was painted, one of the family of the Giraldoni, by name Giovanni Andrea Tagliapietra.

The group of figures stands in a kind of portico, beyond which is a landscape with hills.

This picture, considered by some writers to have been the masterpiece of Ortolano, was formerly in the Church of S. Niccolo at Ferrara, where it formed the altar-piece of the Chapel of the Giraldoni family. According to the inscription it was dedicated in the year 1520.

The inscription is as follows :—

“ QVESTI SANTI SE CHIAMANO LI QVATTRO INCORONATI MARTIRI CHE
 “ FUNO TAJAPREDE, S. CASTORIO, S. CLAUDIO, S. SINFURIANO,
 “ S. NICOSTRATO, S. SIMPLICIO.”

and lower down :—

“ MI GIO. ANDREA TAJAPREDA DEI GIRALDONI DA TREMICO DE LAGO DE
 “ COMO FECI PER MI E MIA EREDI, 1520.”

The picture is described by Laderchi (*La Pittura Ferrarese*, p. 100), and by Baruffaldi (*Vite de' Pittori e Scultori Ferraresi*, vol. i., pp. 173-4).

The work has unfortunately suffered, and is repainted in parts. But the Virgin, the Child and S. Joseph are well preserved, and display the grand colouring of the later Ferrarese masters, the dark yellows and the green vividly recalling Dosso and Garofalo, particularly the former, whose influence is also observable in the attitude of S. Joseph, and in the bold arrangement of the draperies. Venturi ascribes it on internal evidence to Niccolo Pisano, a follower of Ortolano, by whom there is a signed *Pietà* in the Gallery at Bologna.

Panel. 7 ft. 6 in. by 5 ft. 4 in.

On the Staircase.

65a COPY OF THE CENTRAL PANEL OF THE ALTAR-PIECE PAINTED FOR SANT' ANDREA AT FERRARA. By Dosso. *Lent by Signor Cavalieri of Ferrara.*

65b COPY OF THE BORGHESI “CIRCE.” By Dosso.

Lent by the Right Hon. Sir Henry Layard, G.C.B.

DRAWINGS, SKETCHES, ENGRAVINGS, ILLUSTRATIVE COPIES AND PHOTOGRAPHS.

COSIMO TURA.

66 ALLEGORICAL DESIGN OF A WINGED FEMALE FIGURE AND CHILD.

Lent by Herr von Beckerath, of Berlin.

Drawing in black chalk: very grotesque in character; accepted as original by Venturi (see *Jahrbuch der Preussischen Kunstsammlungen*, 1888).

67 THE VIRGIN AND CHILD ENTHRONED BETWEEN SS. SEBASTIAN AND AGATHA.

Design for an altar-piece. Photographic reproduction of a drawing in pen and bistre, formerly in the Grahl Collection, and now in the British Museum.

68 S. JEROME IN THE WILDERNESS.

Lent by Herr von Beckerath.

Illuminated page from a MS. Fine work by a Ferrarese miniature painter, in the style and under the influence of Cosimo Tura; closely analogous to the signed miniatures of Giraldi.

FRANCESCO COSSA.

The Committee have not been fortunate enough to secure for exhibition any original examples of the work of this important master, who takes an equal rank with Cosimo Tura and Ercole Roberti in the Ferrarese art of the 15th century. They have the more reason to be grateful to the Committee of the Arundel Society for the loan of the three admirable copies in water-colour, executed for that Society by Signor Costantini, from three of the great series of frescoes painted by artists of the Ferrarese school, under the leadership of Cossa, for the Duke Borso d' Este, in the Schifanoia Palace, in the years preceding 1470. To these they have added photographs of the scattered members of one of Cossa's great altar-pieces. In a glass case on the same screen is placed, by kind permission of J. Wingfield Malcolm, Esq., of Poltalloch, the beautiful bound set of primitive Italian engravings currently known as the "Tarocchi di Mantegna," acquired by the late Mr. Malcolm at the dispersal of the Galichon Collection. This much discussed series of engravings has been long acknowledged to be not really a set of tarots or playing cards, but rather a picture lesson-book or encyclopædia of knowledge, arranged in suites, and containing some of the representations which were also current on playing cards. Neither can the designs be in reality attributed to Mantegna. Some authorities have, indeed, claimed a Florentine origin for the series. In the opinion of the present writer

such a claim is quite untenable. Alike by style, subject and dialect (in the inscriptions), it obviously belongs to a part of Northern Italy within reach of the influence of Venice. A close comparison of the series with the works of Ferrarese art in the years 1460-70, and especially with those of Cossa and his school in the Schifanoia Palace, seems to prove conclusively that to that school, and to this specific branch of it, must the design and execution of this celebrated series of early engravings belong. To point to only a few reasons for this opinion: compare for costume, type, carriage, and gesture—indeed for all particulars of style—the CHAVALIER of the engravings (E6) with the young men on the left in the fresco of the “Triumph of Venus”; and the MERCHADANTE (E4) with the philosophers on the left in the fresco of the “Triumph of Minerva.” Similar results follow from a comparison of the nude figures on the right in the last named fresco with those of Venus, Cupid, and the Graces, in the VENERE of the engravings, (A43); of the position and throne of Juno in the JUPITER of the engravings with those of Christ at the top of the National Gallery picture of “S. Hyacinth”: of the type, drapery and head-dress of several of the Muses and female personifications in the engravings, with those in Cossa’s picture of the “Annunciation” at Dresden. Mr. Berenson suggests that the designer of the series is most probably the little-known Ferrarese painter Cicognara, by whom a signed picture is known, as well as a set of drawings for playing-cards, closely resembling these figures in style and treatment. It may be added that the date of the series of engravings is fixed as previous to 1467 by the fact that two of them have been copied by a miniature painter in a MS. of that date at Bologna.—(S.C.)

- 69 EPISODES IN THE LIFE OF DUKE BORSO D’ESTE AND HIS COURT: from a fresco in the Schifanoia Palace at Ferrara.

Lent by the Council of the Arundel Society.

Copy in water-colours by Signor Constantini.

- 70 ALLEGORY OF THE “TRIUMPH OF MINERVA”: from a fresco in the Schifanoia Palace at Ferrara.

Lent by the Council of the Arundel Society.

Copy in water-colours by Signor Constantini.

- 71 ALLEGORY OF THE TRIUMPH OF VENUS. From a fresco in the Schifanoia Palace at Ferrara.

Lent by the Council of the Arundel Society.

Copy in water-colours by Signor Constantini.

- 72 AN ALTAR-PIECE. By Francesco Cossa.

Photographs (of unequal scale) of the several parts of an altar-piece now dispersed between the National Gallery, London, the Brera, Milan, and the Vatican Gallery, Rome. (See p. 33, note.)

73 SERIES OF FIFTY ENGRAVINGS.*Lent by J. Wingfield Malcolm, Esq., of Poltalloch.*

Known (erroneously) as the "Tarocchi di Mantegna," being a picture lesson-book or encyclopædia. Engraved about 1465. To all appearance from designs by an artist of the school of Cossa. (See above, p. 23.)

BY OR AFTER ERCOLE ROBERTI.

74 STUDY FOR A FIGURE OF THE DEAD CHRIST.*Lent by Herr von Beckerath.*

Drawing in pen and ink, heightened with white, being an original study for the *Pietà* in the Roscoe Collection at Liverpool. Here exhibited No. 8.

75 THE JUSTICE OF TRAJAN.*Lent by Herr von Beckerath.*

Original drawing in pen and bistre.

75* THE JUSTICE OF TRAJAN.

Composition freely adapted from the above drawing. Photograph from an engraving by Fra Giovanni Maria da Brescia in the British Museum.

76 CHRIST'S AGONY IN THE GARDEN.*Lent by Herr von Beckerath.*

Original drawing in pen and bistre. A group bearing some resemblance to this occurs in one of the predella pictures by Roberti, at Dresden. (See photos, vol. i., p. 31.)

77 THE BETRAYAL OF CHRIST.*Lent by George Salting, Esq.*

Drawing in bistre, on grey paper. This drawing [? a contemporary copy] exactly repeats the composition and details of the predella picture of the same subject by Roberti, at Dresden. (See photos, vol. i., p. 31.)

77a THE CRUCIFIXION.*Lent by Claude Phillips, Esq.*

Photograph of a page from a missal in the Library at Turin; by some miniaturist under the influence of Ercole de' Roberti.

ATTRIBUTED TO LORENZO COSTA.

78 STUDIES OF HEADS occurring in a fresco in the series of the "Story of S. Cecilia," painted by F. Francia and L. Costa at Bologna.*Lent by J. P. Heseltine, Esq.*

Drawing in silver point and white on prepared paper. The heads all occur in the fresco of the saint distributing her possessions to the poor. On the reverse is a drawing of a Virgin and Child, for or after the signed work by Tamaroccio, in the Poldi-Pezzoli Collection at Milan, whence it may perhaps be inferred that the drawing in front is also by the same hand, copied from the fresco of his master, Lorenzo Costa. (See photos, vol. i., p. 57.)

FRANCESCO FRANCIA.

79 AN ANCIENT SACRIFICE.

Lent by Sir J. C. Robinson.

Drawing in pen and bistre. Other exquisite drawings of the same class are preserved in the Albertina, at Vienna.

79a A DANCE OF BACCHANALS.

Lent by Edward J. Poynter, Esq., R.A.

Drawing in pen and bistre.

80 AN ANCIENT SACRIFICE.

Lent by C. Fairfax Murray, Esq.

Engraving by W. Hollar after a drawing, resembling the two preceding, formerly in the Collection of the Earl of Arundel.

TIMOTEO VITI.

(About 1470—1523.)

In the case of this interesting master, the pupil of Francia and senior friend and fellow townsman of Raphael, the Committee have again been able to secure no original example.

81 DESIGN FOR AN ALTAR-PIECE, executed in 1504 for the Chapel of S. Martin, in the Cathedral at Urbino.

Photograph of an original drawing in the Malcolm Collection.

81* PHOTOGRAPH OF THE ALTAR-PIECE executed from the foregoing design.

The figures above are those of S. Thomas of Canterbury and S. Thomas of Villanuova; below, those of the Duke Guildobaldo and the donor, Bishop Arrivabene.

ATTRIBUTED TO FRANCESCO ZAGANELLI OF COTIGNOLA.

82 MADONNA AND CHILD WITH SAINTS AND ANGELS.

Drawing in blue wash heightened with white on grey prepared paper. Study for (or from?) a picture in private possession at Florence.

82* PHOTOGRAPH of the picture corresponding to the above drawing.

Both lent by Herr von Beckerath.

LUDOVICO MAZZOLINI.

84 REHOBAM AND THE OLD MEN.

Photographic reproduction of a drawing formerly in the Chennevières Collection, and now in the British Museum.

If the original is rightly attributed to Mazzolini, it must be an early work, and shows strong traces of the influence of Ercole Roberti.

85 CHRIST DISPUTING WITH THE DOCTORS.

Lent by C. Fairfax Murray, Esq.

Drawing in bistre. Original drawing for the picture of the same subject now at Berlin.

ATTRIBUTED TO DOSSO DOSSI.

86 S. JEROME WITH S. NICHOLAS OF BARI AND S. FRANCIS.

Lent by James Knowles, Esq.

Drawing in dark grey monochrome touched with white. Traditionally, but perhaps incorrectly, attributed to Dosso Dossi. From the Houlditch and Esdaile Collections.

87 THE NATIVITY, BY CORREGGIO.

Photograph from a picture in the possession of Signor Crespi, at Milan, by whom the photograph has been presented for exhibition.

The following account of this picture is taken from Morelli, vol. ii., p. 150:—

“ This early work of Correggio is the most brilliant manifestation of his peculiar genius. It represents the ‘Nativity.’ In the air “ are two exquisite little angels—one being the counterpart of an angel in “ the altar-piece, with S. Francis, in the Dresden Gallery. But what seems “ to me to be the most admirable part of this attractive picture is the “ landscape, with a radiant and cloudless sky above. The scale of colouring “ is altogether Ferrarese, the type of the Madonna is the same as in “ Mr. Benson’s picture. The drapery in both lacks freedom, and falls in “ the same crumpled folds.”

It was formerly in London, where it was ascribed to the school of Dosso.



CASE OF MEDALS, &c.

- 1 LEONELLO D'ESTE (1441-1450), by Vittore Pisano ; dated 1444, the year of his marriage. Medal. *Lent by G. Salting, Esq.*
Obv.: Bust, l., bareheaded, in embroidered tunic.
Rev.: A Genius, or Cupid, holding a scroll of music (prob. "Nuptial Song") in front of a lion ; at the back, a column, on which a mast and sail, the device of Leonello, and date 1444 ; rocky landscape, with eagle perched on a tree.

- 2 BORSO D'ESTE (1450-1471). Plaquette, attributed to Sperandio.
Lent by C. Drury Fortnum, Esq.

- 3 ERCOLE, I. D'ESTE, 2nd Duke of Ferrara ; born 1431 ; married Eleonora of Aragon, 1473 ; duke in 1471-1505. Medal.
Rev.: Four nude "Amorini" gathering emblems, which are falling from heaven.

- 4 ALFONSO D'ESTE. (This medal is attributed by Armand to "Le Médailleur à l'Amour Captif.")
Rev.: Lucrezia Borgia.

- 5 ERCOLE, II. D'ESTE, Duke of Ferrara, 1534-1559.
Silver medal (struck as a double Testoon).

- 6 BENTIVOGLIO (GIOVANNI II.). Governed Bologna 1462-1506.
Rev.: Giovanni in armour, Commander's bâton in his hand, mounted on a horse richly caparisoned, &c. Medal by Sperandio.

- 7 GIOVANNI ("JOHANES") BENTIVOGLIO (?). Plaquette, perhaps by Sperandio.
Lent by C. Drury Fortnum, Esq.

- 8 CARBONE (LODOVICO), a poet of Ferrara (1436-1482). Medal by Sperandio.
Rev.: The poet receives a crown from hands of Calliope, &c.

- 9 SIGISMONDO D'ESTE, Son of Niccolò III. ; born 1433 ; became in 1501 Lord of San Martino ; died 1507. Plaquette.

- 10 ELEONORA D'ARAGONA, Wife of Ercole I., Daughter of Ferdinand I., of Aragon, King of Naples ; married in 1473 ; died 1493. Plaquette.

- 11 ISABELLA D'ESTE, Daughter of Ercole I., second duke ; born 1474 ; married 1490 Gian Francesco II., Gonzaga, fourth Marquis of Mantua ; died 1539. Medal. *Rev.*: "Bene merentium ergo." Dia. 39.

- 12** PIETRO LAURO OF MODENA. Poet and man of letters; flourished in the middle of the 16th century. Medal. *Signed* I.A.V.F., and dated 1555. Dia. 58.
- 13** GIOVANNI II. (BENTIVOGLIO), Lord of Bologna (1462-1506); dated 1494. By Fran. Francia (made as a coin).
All (except Nos. 2 and 7) Lent by George Salting, Esq.

MS.

- 14** PORTRAIT OF ELEONORA D'ARAGONA. (See above, No. 10.)

Prefixed to MS. on vellum in silver, by Antonio Cornazano, "Del Modo di Reggere e di Regnare," and dedicated to her.

Lent by Captain Holford.

Profile to r. the hair cut square on the forehead, head-dress of white and gold embroidered drapery, gold necklace, white chemisette, pale olive brown dress. A hand from above on the r. puts into her gloved right hand the staff of sovereignty.

The absence of the use of white suggests the hand of an artist rather than of a miniaturist.

The MS. begins—

"Per fare un Paradiso i questa vita
 e Laurea Etá ridure al Secol nostro
 Madoña excelsa a voi dimãdo aita. . . ."

Above the portrait is inscribed—A LA ILLUSTRISS. ET EXCEL. MA. MA. LEONORA DARAGONA DU. DI FERRA. DEL MODO, DI REGERE, E DI REGNARE. ANTO CORNAZANO.



CATALOGUE RAISONNÉ

OF

WORKS by MASTERS of the SCHOOL of FERRARA-BOLOGNA.

Compiled from the most recent writings of Cavaliere Professor Venturi and other authorities.

** Those marked with an asterisk are shown by photographs in the books on the table. The entire Collection (except in a few specified cases) has been lent by HERBERT F. COOK, ESQ. Many of these photographs have been executed expressly for this Exhibition.*

The List of Painters is as far as possible chronological.

Period I. (about 1430-1490).

Cosimo Tura, Cossa, Ercole Roberti, Bono, Galasso, Cicognara, Baldassare d'Este, Michaelè Ongaro, Oriolo, Marco Zoppo, The Master "degli occhi spalanchati," Agnolo and Bartolomeo degli Erri, Canozzi, Bonascia and Scaletti of Faenza.

Period II. (about 1460-1520).

Costa, Francia, Bianchi, Munari, Panetti, Coltellini, Ercole di Giulio Grandi, Giacomo and Giulio Francia, Mazzolino, Aspertini, Chiodarolo, Tamaroccio, Marco Meloni, Boateri, Timoteo Viti, Spada, de Maineri, Antonio Aleotti d'Argenta, Grimaldi, Geminiano de' Benzonchi, Lorenzo Leonbruno, Giacomo Forti, Lodovico da Parma, Alessandro da Carpi, Alberto of Ferrara and Bernardino Orsi of Reggio.

Period III. (about 1490-1550).

Garofalo, Dosso Dossi, Battista Dosso, the early work of Correggio, l'Ortolano, Girolamo da Carpi, Girolamo Grandi, Bagnacavallo, Gherardo delle Catene, Bastaruolo, the Filippi, Scarsellino, Gaspar Pagani, Stephano Falzagallone, Niccolo Pisano and Biagio Pupini.

COSIMO TURA.

(About 1430—1495.)

[This List of Tura's Works is founded upon that of Dr. Harck, in the "*Jahrbuch der Preussischen Kunstsammlungen*," 1888. Several alterations and additions have been made on the authority of Venturi.]

- | | | |
|------|---|--|
| *1. | Berlin. Gallery. Madonna, with S.S. Augustin, Jerome, Catherine and Apollonia. His Masterpiece. | Vol. I., p. 1. |
| *2. | Berlin. Gallery. S. Sebastian. (Photo lent by Dr. Harck.) | " p. 4. |
| *3. | Berlin. Gallery. S. Christopher. (Photo lent by Dr. Harck.) | " p. 3. |
| *4. | London. National Gallery. Madonna and Child, with angels. | " p. 2. |
| *5. | Rome. Colonna Palace. Bishop Roverella, with SS. Maurelius and Paul.
(See footnote.) | " p. 2. |
| 6. | Paris. Louvre. Pietà. Lunette to above. | |
| 7. | London. National Gallery. S. Jerome. | |
| 8. | London. National Gallery. Madonna. | |
| 9. | London. Barker Sale. S. Michael. [Now?] | |
| 10. | London. Barker Sale. S. George. [Now?] | |
| *11. | Rome. Colonna Palace. Madonna. (See footnote.) | " p. 5. |
| *12. | Milan. Poldi-Pezzoli Collection. A bishop. | " p. 6. |
| 13. | Milan. Poldi-Pezzoli Collection. Caritas. | |
| 14. | London. Bromley-Davenport Sale. S. Jerome. [Now?] | |
| *15. | Paris. Louvre. A saint. | " p. 7. |
| *16. | Rome. Colonna Palace. Madonna and Child. (See footnote.) | " p. 5. |
| *17. | Ferrara. Gallery. Tondo. Scene from the life of S. Maurelius. | " p. 9. |
| *18. | Ferrara. Gallery. Tondo. Death of S. Maurelius. | " p. 10. |
| 19. | Ferrara. Cathedral. S. George. | } Originally forming the large panels
of the organ-front. |
| 20. | Ferrara. Cathedral. Annunciation. | |
| *21. | Ferrara. Gallery. S. Jerome. | " p. 8. |
| 22. | Ferrara. Santini Collection. S. James. | |
| 23. | Ferrara. Sig. Vendighini. Crucifixion. | |
| *24. | Bergamo. Lochis Collection. Madonna and Child. | |
| *25. | Vienna. Gallery. Dead Christ supported by two angels. (Attributed to Zoppo.) Photo presented by Dr. Gustavo Frizzoni. | Vol. I., p. 11. |

NOTE.—The three works, Nos. 5, 12, 15, were recently discovered in the private apartments of the Colonna Palace, in Rome. No. 5 is of exceptional interest, as forming the right panel of the great altar-piece, of which the centre part is in the English National Gallery. The two wings were long supposed to have perished by fire, and, in fact, the left wing and the predella are still missing. The lunette to the altar-piece is now in the Louvre.

Nos. 10, 11, 12 formed three of six small panels—perhaps a predella to a large altar-piece. No. 11 was ascribed to Marco Zoppo by Morelli, but the recent discovery of No. 12 at Rome, leaves no doubt, when they are placed together (see photographs), that they are both by Tura. The missing panels represent the Angel of the Annunciation; the 5th is said to be in private possession at Milan, and represents S. Antony; the 6th is unknown. It might be No. 9 (above).

- *26. Venice. Correr Museum. Pietà. Vol. I., p. 15.
 *27. Venice. Layard Collection. An allegorical figure, probably Spring. Vol. V., p. 1.

Photo presented by *Sir Henry Layard*.

28. Venice. Signor Guggenheim. S. Sebastian.
 { 29. Rome. Contessa di Santa Fiora. Adoration of the Magi.
 { 30. Rome. Marquis Passeri. The Circumcision.

These two tondi, together with Nos. 16 and 17, and No. 30, Mr. Benson's (here exhibited), originally formed portions of a large altar-piece in S. Giorgio at Ferrara.

31. Florence. Panciatichi Palace. Two small panels, each of a bishop.
 *32. Paris. Louvre. A saint. Vol. I., p. 7.

To this List may be added the two Works here exhibited.

33. The Flight into Egypt. Belonging to *R. H. Benson, Esq.* No. 6.
 34. The Annunciation, and two saints. Belonging to *Sir Francis Cook, Bart.* No. 5.

The following Drawings are by TURA:—

1. Berlin. Allegorical figure. (Here exhibited. No. 66. Lent by *Herr von Beckerath*.)
 2. Florence. Uffizi. An apostle.
 *3. London. British Museum. Madonna and saints. Photograph exhibited No. 67.

FRANCESCO DEL COSSA.

(About 1435—1480.)

- *1. Bologna. Gallery. Madonna and saints. 1474. *Signed*. Vol. VI., p. 1.
 *2. Bologna. Barracano Church. Angels and kneeling figures and landscape, added to an older picture. *Signed*, and dated 1472. Vol. I., p. 16.
 *3. Bologna. S. Giovanni in Monte. A window. S. John in Patmos. (With Cossa's monogram.) „ p. 26.
 4. Bologna. S. Giovanni in Monte. Another window. Virgin and Child.
 5. Bologna. S. Petronio. S. Jerome.
 6. Bologna. S. Petronio. The twelve apostles (?).
 { *7. London. National Gallery. S. Hyacinth. (See note.) } Photographs exhibited No. 72 on screen.
 { *8. Milan. Brera. S. John Baptist. }
 { *9. Milan. Brera. S. Peter. }
 *10. Rome. Vatican. Predella. Miracles of S. Hyacinth.
 *11. Ferrara. Schifanoia Palace. Three divisions of the frescoes. (Some of the photographs in the large album.) Vol. I., pp. 17-22 and Vol. VI., pp. 2, 3, 4.
 12. Ferrara. Sig. Vendeghini. S. Petronius.

Nos. 7, 8, 9, 10 formed originally one large work. The National Gallery picture was in the centre between the two saints now in the Brera, which were recently acquired from the Barbi-Cinti Collection

- *13. Venice. Correr Museum. A portrait. (So assigned by Venturi.) Vol. I., p. 28.
 *14. Paris. Dreyfus Collection. Portraits of Gio II., Bentivoglio and his wife. „ p. 27.
 (Photo lent by *Dr. Harck.*) (So assigned by Venturi.)
 *15. Dresden. Gallery. Annunciation. „ p. 24.
 16. Frankfort. Städelische Institut. S. Mark.
 *17. Berlin. Gallery. Atalanta. (Photo lent by *Dr. Harck.*) „ p. 23.

CICOGNARA. (Pupil of TURA.)

(Working about 1460-70.)

1. Milan. Signor Achille Codogna. Altar-piece. *Signed.*
 2. Bergamo. Morelli Collection. Female saint.

ERCOLE DI ROBERTI GRANDI.

(About 1450—1496.)

- *1. Milan. Brera. Altar-piece. Chief work. Formerly ascribed to an unknown Stefano da Ferrara. Vol. I., p. 29.
 { *2. Dresden. Gallery. Predella. Christ on the way to Golgotha. „ p. 31.
 *3. Dresden. Gallery. Predella. The betrayal of Christ. „ p. 31.
 *4. Liverpool. Gallery. Pietà. (Here exhibited. No. 8.) „ p. 32.
 *5. London. National Gallery. The Gathering of Manna. (An old copy exists in the Dresden Gallery.) „ p. 30.
 *6. Modena. Gallery. Death of Lucretia. „ p. 33.
 *7. Rome. Blumenstihl Collection. Pietà. „ p. 34.
 8. Ferrara. Santini Collection. S. Michael.
 9. Ferrara. Santini Collection. Pietà. (Partly by Ercole.)
 *10. Bergamo. Morelli Collection. S. John. „ p. 36.
 11. Padua. Gallery. Hercules and the Argonauts.
 *12. Berlin. Gallery. S. John. „ p. 33.

The following is also attributed to ERCOLE ROBERTI :—

13. Berlin. Gallery. 112 D. Virgin and Child. Formerly in the Barker Collection under a wrong name, and resold a few years ago at Christie's for 7½ guineas.

at Ferrara. All three are identical in size and in treatment. The predella in the Vatican, which is still, without any ground whatever, ascribed to Benozzo Gozzoli (!), gives the clue to the identity of the National Gallery picture, which has been in turn called S. Dominic and S. Vincentius Ferrer. It will be noticed that the figure of the saint recurs in the Vatican predella, and if the latter rightly represents, as there is no reason to doubt, scenes from the life of S. Hyacinth, it would seem the National Gallery picture also represents the same saint, and the connection between the centre part and the predella would be perfectly explained.

The following are Old Copies of lost Works by ERCOLE :—

- *14. Milan. Borromeo Collection. Battle of Amazons. Vol. I., p. 35.
- 15. Rome. Prince Chigi. Melchizedech.
- 16. Treviso. An old copy after Ercole.
- 17. Florence. A copy of a portion of the lost frescoes at Bologna belonging to Dr. Richter.

To these may be added the following now exhibited :—

- 18. Medea and her children. Belonging to *Sir Francis Cook, Bart.* No. 7.
- No. 4 is also shown.

Drawings by ERCOLE ROBERTI. (Nos. 2, 3 and 10 exhibited.)

- *1. Berlin. Gallery. Crucifixion, for the lost frescoes at Bologna. Vol. I., p. 37.
- *2. Berlin. Herr von Beckerath. Pietà. Drawing for or after No. 4. No. 74. „ p. 38.
- *3. Berlin. Herr von Beckerath. Trajan and the widow. No. 75. „ p. 38.
- *4. Milan. Frizzoni Collection. Ancient sacrifice. „ p. 40.
- *5. Florence. Uffizi. The betrayal of Christ. Drawing for No. 3. „ p. 37.
- 6. Venice. Correr Museum. Battle of Amazons. Drawing for No. 14.
- 7. Vienna. Albertina. Judith.
- *8. Paris. Louvre. Murder of the innocents. „ p. 38.
- 9. London. British Museum. Pietà.
- 10. London. Design after the Dresden predella, The betrayal of Christ. „
- Belonging to *George Salting, Esq.* No. 77.
- 11. Modena. Gallery. Design after the Dresden predella.

BONO, OF FERRARA. (Pupil of PISANELLO.)

(About 1450.)

- 1. London. National Gallery. S. Jerome. *Signed.*
- *2. Padua. Fresco. S. Christopher. Vol. I., p. 42.

GALASSO.

No works can be attributed to Galasso with any degree of certainty. The two „ pp. 51, 52.
or three productions assigned to him in the Gallery of Ferrara, and in S. Stefano, at Bologna, are certainly not by the same hand. The painter's full name was Galasso di Matteo Piva, but on one of these pictures can be read the letters G Ç. (Ç in the 15th century = Z.)

BALDASSARE D'ESTE.

The following are assigned to him with some degree of certainty:—

1. Milan. Trivulzio Collection. Portrait of Borso d'Este.
2. Ferrara. Lombardi Collection. Death of the Virgin.

ORIOLO. (Follower of PISANELLO.)

(About 1450).

1. London. National Gallery. Portrait of Leonello d'Este. *Signed.*

MICHAELE ONGARO.

(Imitator of TURA.)

1. Buda-Pesth. Gallery. "A season." *Signed.*
2. Ferrara. Strozzi Gallery. Two other seasons.

THE MASTER "B," OR THE MASTER "DAGLI OCCHI SPALANCATE."

(Closely allied in style to TURA.)

1. Ferrara. Schifanoia Palace. Several divisions of the frescoes.
2. Ferrara. Monastery of S. Antonio in Polesine. Frieze of a large room.
3. Ferrara. Monastery of S. Antonio in Polesine. Three divisions of the ceiling in same room.
4. Ferrara. Monastery of S. Antonio in Polesine. Ceiling in room called "Della ova."
5. Ferrara. Santini Collection. Madonna and Child.
6. Ferrara. Vendeghini Collection. Adoration.

It has been thought by some that this master may be Gregorio Schiavone. (See "Jahrbuch der Preussischen Kunstsammlungen," 1884. Article, "Schifanoia Frescoes," by Dr. Harck.)

AGNOLO AND BARTOLOMEO DEGLI ERRI (OF MODENA).

1. Modena. Gallery. Polyptych. [Documentary proof.]
2. Nonantola (near Modena). Cathedral. Fresco.
3. Modena. Gallery. Madonna and Child.

By an unknown follower of above:—

1. Modena. Gallery. Two pictures.
2. Modena. Gallery. Several small works.

CHRISTOFERO CANOZZI, CALLED IL LENDINARA.

1. Modena. Gallery. Virgin and Child. *Signed* and dated, 1482.

BARTOLOMEO BONASCIA (OF MODENA).

- *1. Modena. Gallery. Pietà. *Signed*, and dated 1485.

Vol. I., p. 40.

ALBERTO DI FERRARA.

1. Ferrara. Signor Ettore Testa. Holy Family. *Signed*.

MARCO ZOPPO (OF BOLOGNA).

(About 1440—1498.)

- | | |
|--|-----------------|
| *1. Berlin. Gallery. Madonna and saints. <i>Signed</i> . | Vol. I., p. 43. |
| *2. Milan. Frizzoni Collection. S. Jerome. <i>Signed</i> . | " p. 46. |
| *3. Bologna. Collegio di Spagna. Madonna and saints. <i>Signed</i> . | " p. 45. |
| 4. Venice. Manfrin Gallery. A work <i>Signed</i> "Zoppo di Squarcione."† | |
| *5. Pesaro. Museo Oliveriano. Pietà. | " p. 47. |
| *6. Pesaro. Museo Oliveriano. Head of John the Baptist. | " p. 48. |
| *7. London. National Gallery. Christ laid in the tomb. | " p. 44. |
| 8. Paris. (?) Prince Jerome Napoleon. A <i>Signed</i> work. | |
| 9. Brunswick. Vieweg Collection. Christ at the sepulchre. | |

To these may be added (here exhibited):—

10. Madonna and Child. Belonging to *Sir F. Cook, Bart.* No. 4. *Signed*.
 11. S. Paul. *Oxford Gallery*. No. 3.

LORENZO COSTA.

(1460—1535.)

- | | |
|--|-----------------|
| *1. Bologna. S. Giacomo Maggiore. Bentivoglio altar-piece. 1488. | Vol. I., p. 53. |
| *2. Bologna. S. Giacomo Maggiore. The triumph of Fame. Fresco. | " p. 55. |
| *3. Bologna. S. Giacomo Maggiore. The triumph of Death. Fresco. | " p. 56. |
| *4. Bologna. S. Petronio. Virgin and saints. 1492. | " p. 54. |
| **5. Bologna. S. Cecilia. Two frescoes. Life of S. Cecilia. | " pp. 57, 58. |

† This is probably the same as Lord Wimborne's picture here exhibited (No. 2), and now identified as being by Gregorio Schiavone, of Padua.

- *6. Bologna. S. Giovanni in Monte. Virgin and SS. Augustin, Possidonius, Vol. I., p. 59.
John and Francis. 1497.
- *7. Bologna. S. Giovanni in Monte. Coronation of the Virgin. Vol. VI., p. 6.
- *8. Bologna. Gallery. SS. Petronius, Francis and Thomas Aquinas. 1502. Vol. I., p. 60.
- *9. Bologna. Gallery. Marriage of the Virgin. 1505. „ p. 62.
- *10. Bologna. Gallery. Madonna and saints. 1496. (School-work.) „ p. 61.
- *11. Bologna. S. Martino. Assumption of the Virgin. (Photo lent by *Dr. Harck.*) „ p. 70.
- { 12. Bologna. Misericordia. Christ and the Annunciation.
- *13. Milan. Brera. Predella. 1499. (See footnote.) „ p. 63.
- *14. Venice. Layard Collection. Nativity. (Photo presented by *Sir Henry* Vol. V., p. 2.
Layard.)
- *15. Florence. Pitti. Portrait of Giovanni II. Bentivoglio. Vol. I., p. 64.
16. Mantua. S. Andrea. Virgin and saints. 1525.
- *17. Berlin. Gallery. Pietà. 1504. (Photo lent by *Dr. Harck.*) „ p. 65.
- *18. Berlin. Gallery. Presentation. 1502. „ p. 66.
- *19. Berlin. Wesendonck Collection. Madonna and saints. *Signed.* „ p. 68.
- *20. Paris. Louvre. Court of Isabella d'Este. „ p. 67.
21. Paris. Louvre. Mythological scene.
22. Paris. (?) Palais Bourbon. Annunciation.
23. London. National Gallery. Madonna and saints. 1505.

To these may be added:—

24. *Lord Wimborne's* Altar-piece. At Canford.
25. The Pietà. Belonging to *R. H. Benson, Esq.* No. 16.
26. The Portrait of Battista Fiera. Belonging to *Miss Cohen.* No. 15. } Here
27. The Portrait of a Lady. From Hampton Court. No. 17. } exhibited.

Drawings by COSTA.

1. Florence. Uffizi. Drawing for No. 7, above.
2. Drawing for or after some of the heads in the frescoes in Sta. Cecilia,
Bologna. Belonging to *J. P. Heseltine, Esq.* Exhibited. No. 78.

FRANCESCO BIANCHI, OF MODENA.

(About 1460—1510).

1. Modena Gallery. Annunciation. [Documentary proof.] Finished by
Scaccieri, called "il Fra."

NOTE.—No. 12 formed the upper part of a large altar-piece, No. 13 being the predella. The central part was painted by Francia (No. 4 in the list). Of the three parts, only the upper one is in its original position, the other two portions being scattered.

The following are assigned to BIANCHI on the authority of Signor Venturi:—

- *2. Modena. Gallery. Crucifixion. (Photo lent by *Dr. Harck.*) (See footnote.) Vol. III., p. 1.
- 3. Modena. Gallery. Noli me tangere.
- 4. Modena. Cathedral. Fresco on the vault of the sacristy. [Documentary proof.]
- 5. Modena. Cathedral. Frescoes, first chapel, right side.
- 6. Modena. Marquis Rangoni. Madonna and Rangoni family.

FRANCESCO RAIBOLINI, CALLED FRANCA.

(1450—1517).

- | | | | | |
|-------|----------|---------------------------|--|------------------|
| *1. | Bologna. | Bibliothek. | Crucifixion. | Vol. II., p. 1. |
| *2. | Bologna. | Gallery. | Madonna, with SS. John, Anne, Francis, George, Sebastian, a bishop and donor. <i>Signed</i> , and dated 1494. | „ p. 2. |
| *3. | Bologna. | Gallery. | Altar-piece, with SS. George, John the Baptist, Stephen and a bishop. | „ p. 5. |
| *4. | Bologna. | Gallery. | Adoration. [See under “Costa,” Nos. 12 and 13.] | „ p. 4. |
| *5. | Bologna. | Gallery. | Annunciation, with SS. John, Francis, Bernard and George. <i>Signed</i> , and dated 1500. (Partly by a pupil.) | „ p. 17. |
| *6. | Bologna. | Gallery. | Annunciation, with S. John and another saint. | „ p. 13. |
| 7. | Bologna. | Gallery. | Virgin and Child. | |
| 8. | Bologna. | Gallery. | Pietà. | |
| **9. | Bologna. | Gallery. | A predella, with the Nativity and Crucifixion. | „ pp. 11, 12. |
| *10. | Bologna. | Gallery. | Christ on the cross. (Partly by a pupil.) | „ p. 16. |
| *11. | Bologna. | Gallery. | Enthroned Madonna between SS. Paul and Francis. | „ p. 14. |
| **12. | Bologna. | S. Cecilia. | Two frescoes. Life of S. Cecilia. | „ pp. 9, 10. |
| *13. | Bologna. | S. Giacomo Maggiore. | Madonna and saints. <i>Chef-d'œuvre</i> . 1499. | „ p. 3. |
| *14. | Bologna. | S. Vitale. | Angels and landscape, added to an older Madonna. | „ p. 6. |
| *15. | Bologna. | S. Martino. | Madonna and SS. Roch, Sebastian, Anthony and Dominic. | „ p. 7. |
| 16. | Lucca. | S. Frediano. | An altar-piece. | |
| *17. | Parma. | Gallery. | Madonna and saints. | „ p. 67. |
| *18. | Parma. | Gallery. | Deposition. | „ p. 68. |
| 19. | Forlì. | Gallery. | Nativity. | |
| *20. | Rome. | Capitol. | Presentation in the Temple. | „ p. 18. |
| *21. | Rome. | Villa Borghese. | S. Stephen. | Vol. VI., p. 7. |
| *22. | Milan. | Frizzoni Collection. | S. Francis. (Photo presented by <i>Dr. Frizzoni</i> .) | Vol. II., p. 20. |
| *23. | Milan. | Poldi-Pezzoli Collection. | S. Francis. | „ p. 19. |

No. 2 shows the influence of Ercole Roberti, and does not appear to be indisputably the work of Bianchi. On the other hand the fine altar-piece in the Berlin Gallery, here catalogued under the name of Munari, also the altar-piece in S. Pietro, in Modena, have strong claims to be considered genuine works of Bianchi, as they agree with No. 1 in the above list in point of style.

*24.	Milan. Brera. Annunciation.	Vol. II., p. 21.
*25.	Milan. Ambrosiana. Lunette. God the Father.	„ p. 22.
*26.	Ferrara. Cathedral. Coronation of the Virgin.	„ p. 26.
27.	Brescia. Gallery. Portrait.	
28.	Bergamo. Lochis Collection. Christ bearing the cross.	
29.	Modena. Marchesa Coccapani. S. Barbara. <i>Signed</i> .	
30.	Presburg. Comte Jean Palffy. Madonna. [<i>ex</i> Dudley Sale.]	
*31.	Florence. Uffizi. Portrait of Evangelista Scappi.	„ p. 23.
*32.	Turin. Gallery. Pietà, 1515.	„ p. 24.
*33.	Cesena. Gallery. Presentation in the temple.	„ p. 25.
34.	S. Petersburg. Hermitage. Virgin and saints. 1500.	
*35.	Paris. Louvre. Crucifixion.	„ p. 34.
*36.	Paris. Louvre. Nativity.	„ p. 33.
37.	Madrid. Duke Fernan Nunez. S. Sebastian.	
*38.	Vienna. Belvedere. Madonna, SS. Francis, Catherine and John.	„ p. 30.
*39.	Munich. Gallery. Madonna, Child and two angels.	„ p. 35.
*40.	Munich. Gallery. Madonna in rose garden.	„ p. 36.
*41.	Berlin. Gallery. Holy Family.	„ p. 37.
*42.	Berlin. Gallery. Madonna and saints. 1502.	„ p. 38.
*43.	Dresden. Gallery. Baptism.	„ p. 31.
*44.	Dresden. Gallery. Adoration of Magi.	„ p. 32.
{ *45.	London. National Gallery. Madonna and saints. Large.	„ p. 28.
{ *46.	London. National Gallery. Pietà. Lunette to above.	„ p. 27.
*47.	London. National Gallery. Madonna and saints. Small.	„ p. 29.
48.	Hampton Court. Baptism. <i>Signed</i> .	
49.	Rome. Borghese Villa. Madonna and Child.	

To these may be added (here exhibited) :—

- 50. The *Glasgow* picture, representing the Nativity. No. 22.
- 51. The Madonna and Child, formerly Dudley Collection, now belonging to
J. Ruston, Esq. No. 24.
- 52. Portrait of Bianchini. Belonging to *G. Salting, Esq.* No. 23.

Drawings by FRANCIA.

- *1. Vienna. Judgment of Paris. Vol. II., p. 69.
- *2. Vienna. Flute-players. „ p. 69.

To these may be added the drawings here exhibited, No. 79 and 79A, belonging to *Sir Charles Robinson and Mr. E. J. Poynter*.

The very large number of works in public and private Collections *attributed* to Francia is due to the fact that Francia had a considerable number of pupils and imitators, whose work it is often most difficult to distinguish from that of the master himself.

The names of 220 painters, more or less followers of Francia and Costa, are recorded in Francia's own note-book. The work of about 20 of these painters can be identified, and a list of these works is given in this Catalogue. Several of the best known names are represented by pictures in this Exhibition.

PELLEGRINO MUNARI, OF MODENA.

(About 1450—1523.)

- *1. Ferrara. Gallery. Madonna, SS. Jerome and Geminiano. 1509. Vol. III., p. 5.
[Documentary proof.]

The following are assigned to MUNARI, on the authority of Venturi:—

- *2. Modena. S. Peter. Madonna and SS. Jerome and Sebastian. Above, God „ p. 2.
the Father.
*3. Berlin. Gallery. Madonna and saints. (Photo lent by *Dr. Harck*.) „ p. 4.
*4. Paris. Louvre. Madonna and saints. (Under the name of Francesco „ p. 3.
Bianchi.)

Nos. 2 and 3 are attributed by Dr. Harck to Francesco Bianchi, and No. 4 to an unknown Modenese master.

In the Members' Writing Room is exhibited a large Pietà on panel, lent by Mrs. Horner, from Mells Park, Frome. It was formerly in the collection of the late Mr. William Graham, and was there named Francesco Bianchi by Morelli. It seems to belong rather to the School of Botticelli.

To trace the history, and to discover the works of FRANCESCO BIANCHI and PELLEGRINO MUNARI, OF MODENA, is still an unsolved problem. Much has been written, and no two writers are yet agreed as to results. It is not proposed here to deal exhaustively with so complicated a subject, but we may point out that recent investigation has laid a solid and sure foundation from which to start. In the gallery at Modena is an "Annunciation" long attributed to Francia, which is proved, on the evidence of a document, to be the latest work of Bianchi, in fact it was finished, after Bianchi's death in 1510, by another hand, that of Scaccieri. This is the sole authenticated work of the master; by this all other so-called Bianchis must be judged. Unfortunately, no photograph of this work has yet been obtainable. Doubtless, in his youth, Bianchi's style may have differed considerably from that of the "Annunciation," and in the fascinating region of conjecture one may readily arrive at conclusions as divergent as those of Morelli, Venturi, and others. The same state of things exists with regard to Munari. Only one authenticated work is known—that in the gallery at Ferrara. (See the photograph, vol. iii., p. 5.) By this all other works attributed to Munari must be judged. As will be seen by the Catalogue Raisonné, Venturi assigns certain other works to this master, amongst them the great Louvre altar-piece. Others have attributed this same picture to Bianchi. On the

whole we are inclined to restrict Munari's supposed powers, and to accept the attribution to Bianchi given by Dr. Harck to the Berlin altar-piece, and to that in S. Pietro at Modena. As to the Louvre picture, it seems undoubtedly Modenese, and in accord with two other works, of which photographs are shown—that of the "Circumcision" at Berlin, and that of the "Nativity," once in the Leyland Collection. For the present the authorship of these three works must remain undetermined. (See photographs, vol. iii., pp. 3, 28, and vol. vi., p. 9.) Bianchi's name is of historical interest as the traditional master of Correggio. He died in 1510. (H. F. C.)

PANETTI.

(About 1450—1512.)

- | | | | | | |
|------|----------|-----------------------|------------------------------------|--------------------|------------------|
| *1. | Ferrara. | Gallery. | Annunciation. | <i>Signed.</i> | Vol. III., p. 6. |
| *2. | Ferrara. | Gallery. | Angel | } An Annunciation. | " pp. 8, 9. |
| *3. | Ferrara. | Gallery. | Virgin | | |
| *4. | Ferrara. | Gallery. | S. Augustin. | | " p. 11. |
| *5. | Ferrara. | Gallery. | S. Andrew. | <i>Signed.</i> | " p. 10. |
| *6. | Ferrara. | Gallery. | S. Andrew. | | " p. 12. |
| *7. | Ferrara. | Gallery. | Visitation. | <i>Signed.</i> | " p. 7. |
| *8. | Ferrara. | Gallery. | Pietà. | | " p. 14. |
| 9. | Ferrara. | Lombardi Collection. | A large work, with saints. | | |
| 10. | Ferrara. | Santini Collection. | A large work. | | |
| 11. | Ferrara. | Cavalieri Collection. | S. Roch. | | |
| 12. | Ferrara. | Cavalieri Collection. | S. Sebastian. | | |
| 13. | Ferrara. | Cavalieri Collection. | A saint. | | |
| 14. | Ferrara. | Cathedral. | A large work. | | |
| *15. | Berlin. | Gallery. | Pietà. | <i>Signed.</i> | " p. 15. |
| *16. | Berlin. | Herr Kauffman. | Madonna and saints. | <i>Signed.</i> | " p. 16. |
| 17. | Rome. | Colonna Palace. | Portion of a predella. | | |
| 18. | Modena. | Gallery. | Madonna and Child. | | |
| 19. | Bergamo. | Morelli Collection. | No. 48. A panel with three saints. | | |

MICHELE COLTELLINI.

(1480—1542.)

- | | | | | | |
|-----|----------|-----------------------|--|-------|-------------------|
| *1. | Ferrara. | Gallery. | Virgin and saints. | 1512. | Vol. III., p. 18. |
| *2. | Ferrara. | Gallery. | Virgin, SS. Magdalene and Jerome. | | " p. 19. |
| 3. | Ferrara. | Santini Collection. | Death of the Virgin. <i>Signed</i> , and dated 1502. | | |
| 4. | Ferrara. | Santini Collection. | Madonna and Saints. <i>Signed</i> , and dated 1516. | | |
| 5. | Ferrara. | Cavalieri Collection. | S. Lucy and another saint. | | |
| 6. | Bergamo. | Morelli Collection. | No. 56. The Circumcision. | | |
| *7. | Berlin. | Gallery. | Christ and saints. | | " p. 21. |
| *8. | Berlin. | Gallery. | Circumcision. | | " p. 20. |

ERCOLE GRANDI DI GIULIO CESARE.

(About 1491—1531.)

- | | | | |
|---|------|---|---|
| { | *1. | London. National Gallery. Madonna and SS. John Baptist and William. | Vol. III., p. 22. |
| | 2. | Ferrara. Lombardi Collection. Deposition. Lunette to above. | |
| | *3. | Ferrara. Gallery. Deposition. | " p. 23. |
| | *4. | Ferrara. Palace Scrofa Calcagnini. Ceiling. | " p. 24. |
| | 5. | Ferrara. Vendeghini Collection. S. Roch. | |
| | 6. | Ferrara. Vendeghini Collection. S. Sebastian. | |
| | *7. | Rome. Corsini Gallery. S. George. <i>Signed</i> E. G. (?Early work of Francia.) | " p. 25. |
| | *8. | Rome. Capitol. Portrait of a girl. (See footnote.) | " p. 29. |
| { | *9. | Venice. Layard Collection. Departure of Moses from Egypt. | Vol. V., p. 4. |
| | | | (Photos presented by Sir Henry Layard.) |
| | *10. | Venice. Layard Collection. Gathering of Manna. | " p. 3. |
| | *11. | Milan. Visconti Venosta Collection. Moses striking the rock. | Vol. III., p. 26. |
| | *12. | Milan. Visconti Venosta Collection. Creation of Eve. | " p. 27. |
| | 13. | Milan. Visconti Venosta Collection. The Expulsion from Paradise. | |
| | 14. | Milan. Visconti Venosta Collection. The Temptation. | |
| | 15. | Bergamo. Morelli Collection. Cain and Abel. | |
| | 16. | ? . The Lord appearing to Moses, formerly in the Costabili Collection, Ferrara. According to Crowe and Cavalcaselle "done anew by a pupil of Garofalo." | |

The four following Pictures are attributed, with some hesitation, to ERCOLE GRANDI.

Nos. 17 and 18 are certainly by the same hand.

- | | | |
|------|--|-------------------|
| *16. | Ferrara. Gallery. Martyrdom of S. Sebastian. | Vol. III., p. 31. |
| *17. | Ferrara. Gallery. Apotheosis of S. Maria Egiziaca. | " p. 30. |
| 18. | Ferrara. Cavaliere Santini. Crucifixion. | |
| 19. | Berlin. Herr Kauffmann. Virgin, Child and saints. | |

By an unknown master, whose works pass under the names of ERCOLE GRANDI, or GAROFALO, or ORTOLANO.

- | | | |
|-----|---|-------------------|
| 1. | Rome. Doria Palace. Holy Family (called Costa, and by Morelli, Garofalo). | |
| *2. | Ferrara. Gallery. Nativity (called Ortolano). | Vol. III., p. 32. |
| 3. | Ferrara. Santini Collection. Adoration of Magi. | |
| *4. | Venice. Layard Collection. Madonna dell' Scimia (called Ercole Grandi). | Vol. V., p. 5. |
| | (Photo presented by Sir H. Layard.) | |

Nos. 9—15 form a series of *tempera* pictures on canvas; the 8th is said to be in England, but has not been traced.

NOTE on No. 8.—So assigned by Venturi; Morelli pronounced this charming work to be by Aspertini, to whose coarser style it does not seem to bear any resemblance; it is certainly of the school of Costa.

The following Works are not by ERCOLE GRANDI, or COSTA, but by a Modenese master, perhaps ALESSANDRO DA CARPI.

- *1. Berlin. Gallery. Circumcision. With the arms of Pio da Carpi. Vol. III., p. 28.
- *2. Lyons. *Ex* Leyland Sale. Holy Family (called Costa, and by Morelli Vol. VI., p. 9.
attributed to Bianchi).
- ? *3. Paris. Louvre. Altar-piece (under the name of Bianchi). Vol. III., p. 3.

N.B.—This last attribution to Bianchi is very doubtful, as the picture in no way agrees with the only authentic work in the Gallery at Modena. Signor Venturi gives the picture to Munari. But certain similarities in style can be noticed between the above three pictures, and as No. 1 is attributed on probable grounds to Alessandro da Carpi, the other two pictures may eventually prove to be by this painter.

GIACOMO AND GIULIO FRANCA.

(Sons of FRANCESCO FRANCA.)

- 1. Milan. Brera. Madonna and saints. *Signed* Jacobus Francia P., and dated 1544.
- *2. Milan. Brera. A large altar-piece. Vol. II., p. 40.
- *3. Bologna. Gallery. Madonna and saints. *Signed*, and dated 1526. „ p. 39.
- 4. Bologna. S. Stefano. Altar-piece.
- 5. Modena. Gallery. Assumption of the Virgin. *Signed*.
- *6. Berlin. Gallery. Virgin and saints. *Signed*, and dated 1525. „ p. 41.
- 7. Berlin. Gallery. Virgin, Child and saints.
- *8. Dresden. Gallery. Madonna and Child. „ [p. 42.
- 9. London. Charles Butler, Esq. Madonna and Child. Exhibited. No. 28.

The above list only contains some of the chief works by these painters.

MAZZOLINO.

(1480—1528).

This list is taken from the Archivio Storico. Anno III. Fasc. xi., xii. (Venturi).

- 1. Bergamo. Lochis Collection. Nativity.
- *2. Berlin. Gallery. Christ and the doctors. Vol. III., p. 45.
- 3. Berlin. Gallery. Holy Family and saints.
- *4. Berlin. Gallery. Christ and the doctors. „ p. 47.
- *5. Berlin. Gallery. Triptych. „ p. 44.
- 6. Berlin. Raczynski Collection. Christ and the Pharisees.
- 7. Bologna. Gallery. God the Father.
- 8. Bologna. Gallery. Nativity.

- *9. Cassel. *Ex* Habich Collection. Pietà. (Now belonging to Consul Weber Vol. III., p. 35.
at Hamburg. Photo presented by *Dr. Frizzoni*.)
- *10. Dresden. Gallery. Christ shown to the people. " p. 46.
- *11. Ferrara. Gallery. Virgin and saints in adoration. (Largest work.) " p. 41.
- 12. Ferrara. Santini Collection. Nativity.
- 13. Ferrara. Lombardi Collection. God the Father.
- 14. Ferrara. S. Maria della Consolazione. Coronation of the Virgin.
- *15. Florence. Pitti. Adulteress. " p. 37.
- 16. Florence. Uffizi. Circumcision.
- *17. Florence. Uffizi. Holy Family and saints. " p. 39.
- *18. Florence. Uffizi. Nativity. " p. 36.
- *19. Florence. Uffizi. Murder of the innocents. (Ascribed falsely to Dosso.) " p. 38.
- 20. Florence. Fransoni Collection. Christ and the doctors.
- 21. Hampton Court. Crucifixion. A fragment.
- *22. The Hague. Murder of the innocents. " p. 40.
- 23. Lisbon. Gallery. Holy Family and saints.
- *24. London. National Gallery. Holy Family. " p. 42.
- 25. London. National Gallery. Holy Family.
- 26. London. National Gallery. Adulteress.
- 27. Milan. Frizzoni Collection. Holy Family.
- 28. Modena. Marchese Camillo Molza. Nativity.
- 29. Munich. Gallery. Holy Family.
- 30. Munich. Gallery. Holy Family and saints.
- 31. New York. Historical Society. S. Jerome.
- 32. Oldenburg. Gallery. Nativity.
- 33. Paris. Louvre. Holy Family.
- 34. Paris. Louvre. Preaching of Christ.
- *35. Paris. Duc d'Aumale. Christ shown to the people. " p. 48.
- 36. S. Petersburg. Hermitage. Pietà.
- 37. Rome. Prince Chigi. Adoration of Magi. *Signed* and dated.
- 38. Rome. Capitol. Nativity.
- 39. Rome. Capitol. Christ teaching in the Temple.
- *40. Rome. Villa Borghese. Adoration of Magi. " p. 43.
- 41. Rome. Villa Borghese. Christ and S. Thomas.
- 42. Rome. Villa Borghese. Nativity.
- 43. Rome. Villa Borghese. Adulteress.
- 44. Rome. Doria Palace. Christ and the doctors.
- 45. Rome. Doria Palace. Massacre of the innocents.
- 46. Rome. Doria Palace. Deposition.
- 47. Turin. Gallery. Holy Family.
- 48. Vienna. Belvedere. Circumcision.
- 49. Vienna. Academy. Madonna and saints.

To this list may be added the following in private collections in England :—

50. Alnwick Castle. Christ driving the money-changers from the Temple.
51. A Nativity. Belonging to *Captain Holford*. No. 41.
52. Christ and the doctors. Belonging to the *Earl of Northbrook*. No. 42.
53. Circumcision. Belonging to the *Earl of Ellesmere*.
54. Tribute money. Belonging to *Ludwig Mond, Esq.* No. 38.
55. Nativity. Same Collection. No. 39.
56. Holy Family and saints. *Lord Wimborne*. Signed, and dated 1521. No. 40.

The following drawings of MAZZOLINO are known :—

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|---------|---|-------------------------------|
| *1 | London. British Museum. (?) Rehoboam and the Old Men. | Photograph exhibited, No. 84. |
| 2. | Vienna. Albertina. Christ and the doctors. | |
| *3. | Florence. Massacre of the innocents. (Photo lent by <i>Dr. Harck</i> .) | Vol. III., p. 49. |
| **4, 5. | Florence. Two Saints. (Photos lent by <i>Dr. Harck</i> .) | „ pp. 50, 51. |
| 6. | London. Drawing for No. 4 above. Belonging to <i>C. Fairfax Murray, Esq.</i>
Here exhibited. No. 85. | |

AMICO ASPERTINI.

(1475—1552.)

- | | | |
|------|--|------------------------|
| **1. | Bologna. S. Cecilia. Two frescoes. | Vol. III., pp. 54, 55. |
| 2. | Bologna. Gallery. Enthroned Madonna. Signed, Amyci Aspertini Bol.
Tirocinium. | |
| 3. | Bologna. Gallery. Adoration. | |
| 4. | Bologna. Gallery. Pietà. | |
| *5. | Bologna. S. Martino. Altar-piece. | „ p. 52. |
| 6. | Minerbio. Palace Isolani. Frescoes. | |
| **7. | Lucca. S. Frediano. Frescoes. | „ p. 56. |
| 8. | Lucca. S. Frediano. Madonna and saints. | |
| 9. | Lucca. Gallery. Madonna and saints. | |
| 10. | Ferrara. Strozzi Collection. A predella. | |
| *11. | Berlin. Gallery. Adoration. | „ p. 53. |
| 12. | Florence. Panciatichi Palace. The Nativity. | |

In the Uffizi at Florence is a drawing by Aspertini representing five nude figures in various attitudes.

In the Ashburnham Library is an illuminated book by Aspertini. (*Signed*.)

To these may be added:—

13. The fine sketch for the fresco, formerly outside S. Pietro, Bologna.
Belonging to *Sir J. C. Robinson*. No. 35.
14. Portrait of a man. Belonging to *G. Salting, Esq.* No. 36.
15. Madonna, Child and saints. Belonging to the *Earl of Leicester*. No. 37.
16. Portrait of a woman. Belonging to *J. Hanson Walker, Esq.* No. 20.

CHIODAROLO.

- **1. Bologna. S. Cecilia. Two frescoes. Vol. III., pp. 58, 59.
 *2. Bologna. Gallery. Nativity. [Morelli says by Costa.] „ p. 60.

A drawing is in the Uffizi for the figure of S. Cecilia before the pro-consul, a sketch for one of the above-mentioned frescoes.

TAMAROCCIO.

- **1. Bologna. S. Cecilia. Two frescoes. Vol. III., pp. 62, 63.
 2. Bologna. Misericordia. S. Augustin. Fresco.
 *3. Milan. Poldi-Pezzoli. Madonna. *Signed*. The drawing for (or after) this „ p. 61.
 picture is on the reverse of the Drawing No. 78 of this Exhibition.
 4. Bergamo. Gallery. Madonna and saints.
 5. Hampton Court. S. Helena. No. 18 here exhibited.

MARCO MELONI (DA CARPI).

- *1. Modena. Gallery. Altar-piece and predella. *Signed*. Vol. II., p. 54.
 2. Modena. Gallery. S. Jerome.
 3. Naples. Gallery. Lunette. God the Father.
 *4. Rome. Borghese Villa. S. Antony. „ p. 54.
 5. Rome. Scossacavalli Palace. Madonna.
 6. Vienna. Lichtenstein Gallery. Portrait [called Francia].

BOATERI.

- *1. Florence. Pitti. Madonna and Child. *Signed*. Vol. II., p. 43.

TIMOTEO VITI.

[This List is taken from Morelli's *Kunstkritische Studien über italienische Malerei Die Galleria zu Berlin*, pp. 232—237.]

- *1. Milan. Brera. Madonna, SS. Crescentius and Vitalis. Vol. II., p. 57.
 *2. Milan. Brera. Annunciation, SS. Sebastian and John Baptist. „ p. 58.
 3. Bergamo. Morelli Collection. S. Margaret.
 4. Urbino. Gallery. S. Appollonia.
 5. Urbino. Gallery. S. Sebastian.
 6. Urbino. Gallery. SS. Joseph and Roch.
 *7. Urbino. Cathedral. Altar-piece. (The drawing for this is in the British Photograph ex-
 Museum.) hibited No. 81.

- | | | |
|------|---|------------------|
| 8. | Brescia. Gallery. Portrait in profile. | |
| *9. | Bologna. Gallery. S. Mary Magdalen. | Vol. II., p. 55. |
| *10. | Cagli. Church of the Congregazione. Noli me tangere. | „ p. 56. |
| 11. | Cagli. San Domenico. Frescoes. | |
| 12. | Florence. Corsini Gallery. Two works. Apollo and a muse. | |
| 13. | Gubbio. Cathedral. S. Mary Magdalen. | |
| 14. | Furlo. Badia dei Canonici. An adoration. Now disappeared. | |

The Committee are indebted for some corrections of the foregoing list to Mr. Bernhard Berenson, who would add to it the fine portrait, in the Pitti at Florence, of aman holding an apple, ascribed to Giacomo Francia.

To this List may be added :—

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|------|--|----------|
| *15. | Milan. Church of the Capucines. S. Jerome and a bishop kneeling before the Trinity. (Photo presented by <i>Dr. Frizzoni</i> .) | „ p. 59. |
| *16. | Berlin. Gallery. S. Jerome. (Photo lent by <i>Dr. Harck</i> .) | „ p. 60. |

The following Drawings are also assigned by Morelli to TIMOTEO VITI:—

- | | | |
|-----|--|-----------------------|
| 1. | Oxford. Galleries. Woman with a palm branch. | |
| 2. | Oxford. Galleries. Head of a young man. No. 26. | |
| *3. | London. British Museum. Woman's head; on reverse, studies. | Photograph exhibited. |
| 4. | London. Malcolm Collection. Portrait of a woman. | |
| 5. | London. Malcolm Collection. Another woman's portrait. | |
| *6. | Florence. Uffizi. Head of a girl. | Vol. II., p. 63. |
| *7. | Vienna. Albertina. Woman's head. | „ p. 61. |
| 8. | Lille. Wicar Collection. Portrait of a boy. | |

And a series of designs for majolica plates in the Museo Correr at Venice.

SIMONE SPADA.

1. Berlin. Gallery. Madonna and saints. *Signed*.

GIAN FRANCESCO DE' MAINERI (OF PARMA).

1. Ferrara. Ettore Testa Collection. Madonna. *Signed*.
2. Rome. Barberini Palace (private rooms). Madonna.
3. Turin. Albertina. Madonna.
4. Gotha. Gallery. Madonna.

See also No. 7 of this Exhibition.

ANTONIO BARTOLOMEO DE' MAINERI (OF REGGIO).

1. Bologna. Gallery. S. Sebastian. *Signed*.

SCALETTI (OF FAENZA).

1. Faenza. Museo. Virgin and saints. *Signed.*

ANTONIO ALEOTTI D'ARGENTA.

1. Ferrara. Gallery. Deposition. 1498. *Signed backwards.*
2. Argenta. Town Hall. Altar-piece, in compartments.
3. Cesena. Gallery. Madonna, SS. Michael and Antony. *Signed.*
4. Bologna. Gallery. S. Jerome.

MICHAELE D'ARGENTA.

1. London. Henry Wagner, Esq. Annunciation. *Signed*, and dated 1522.
Exhibited. No. 34.

GEMINIANO DE' BENZONCHI.

1. Milan. Casa Cereda. S. Paul. *Signed.*

BERNARDINO ORSI (OF REGGIO).

1. Reggio. Cathedral. Madonna and saints. (*Signed.*)

LAZZARO GRIMALDI (OF REGGIO).

- *1. Berlin. Kauffmann Collection. Madonna and saints. *Signed.* (Photo Vol. III., p. 64.
lent by *Dr. Harck.*)

LORENZO LEONBRUNO (OF MANTUA).

1489—1537.

- *1. Milan. (?) Venus. (Photo presented by *Dr. Frizzoni.*) Vol. III., p. 65.
2. Berlin. Gallery. Story of Midas. The signature no longer legible.

GIACOMO FORTI.

1. Bologna. Exhibition of 1890. A portrait.

LODOVICO DA PARMA.

1. Parma. Gallery. A *signed* work.

Crowe and Cavalcaselle attribute some other works to this painter. So, too,
No. 692 in the National Gallery.

BENVENUTO TISI DA GAROFALO.

(1481—1559.)

The following does not profess to be an exhaustive list of all Garofalo's known works ; the chief ones are here noted. Like Francia, Garofalo had a large number of followers and imitators whose works pass under the master's name, and are to be found in every gallery and collection in Europe.

- | | | | | |
|------|-----------|-----------------|--|-----------------------------------|
| 1. | Ferrara. | Gallery. | Death of Peter Martyr. | |
| 2. | Ferrara. | Gallery. | Discovery of the cross. | BENVEGNU DE GAROFALO.
F. 1536. |
| 3. | Ferrara. | Gallery. | Madonna dell' Riposo. | 1525. |
| 4. | Ferrara. | Gallery. | Flight into Egypt. | Lunette. |
| 5. | Ferrara. | Gallery. | Agony in the Garden. | |
| 6. | Ferrara. | Gallery. | Adoration. | 1537. |
| 7. | Ferrara. | Gallery. | Lazarus. | BENVEGNU DE GAROFALO. F. 1532. |
| 8. | Ferrara. | Gallery. | Madonna and saints and donor. | |
| 9. | Ferrara. | Gallery. | Adoration of Magi. | 1548. |
| 10. | Ferrara. | Gallery. | Large canvas, with Crucifixion and other scenes. | |
| 11. | Ferrara. | Seminario. | Frescoes on the ceiling. | |
| 12. | Rome. | Vatican. | Holy Family. | |
| 13. | Rome. | Borghese Villa. | Noli me tangere. | |
| *14. | Rome. | Borghese Villa. | Christ and the Woman of Samaria. | Vol. IV., p. 9. |
| *15. | Rome. | Borghese Villa. | Holy Family. | " p. 2. |
| *16. | Rome. | Borghese Villa. | Marriage at Cana. | " p. 4. |
| 17. | Rome. | Borghese Villa. | Madonna. | |
| *18. | Rome. | Borghese Villa. | Call of Peter. | " p. 1. |
| 19. | Rome. | Doria Gallery. | Virgin and Child, two saints below. | |
| 20. | Rome. | Doria Gallery. | Visitation. | |
| 21. | Rome. | Capitol. | Annunciation. | |
| *22. | Rome. | Capitol. | Madonna. | " p. 3. |
| 23. | Modena. | Gallery. | Madonna and saints. | |
| 24. | Modena. | Gallery. | Pietà. | |
| 25. | Milan. | Brera. | Crucifixion. | |
| *26. | Milan. | Brera. | Deposition. | " p. 6. |
| 27. | Milan. | Brera. | Virgin and Child. | |
| 28. | Bergamo. | Gallery. | Madonna and saints. | |
| *29. | Florence. | Pitti. | S. James. | " p. 7. |
| *30. | Dresden. | Gallery. | Poseidon and Athene. | No. 132. " p. 5. |
| 31. | Dresden. | Gallery. | Madonna and saints. | No. 134. |
| 32. | Dresden. | Gallery. | Mars and Venus. | No. 135. |
| 33. | Dresden. | Gallery. | Bacchanal. | No. 138. |
| 34. | Dresden. | Gallery. | Christ and the doctors. | No. 140. |
| *35. | Munich. | Gallery. | Madonna and Child and saints. | " p. 8. |

- 36. Munich. Gallery. Pietà. No. 1080.
- 37. Berlin. Gallery. S. Jerome.
- 38. Berlin. Gallery. Entombment.
- 39. London. National Gallery. Vision of S. Augustin.
- 40. London. National Gallery. Holy Family.
- 41. London. National Gallery. Agony in the Garden.
- 42. London. National Gallery. Madonna and Child enthroned.

To these may be added:—

- 43. A fine work at Alnwick Castle, representing Christ healing the demoniac.
- *44. A Greek sacrifice. Belonging to *Ludwig Mond, Esq.* Dated 1526, Agosto. Vol. IV., p. 1.
- 45. A fresco, representing S. Christopher, in the Collection of *Sir Francis Cook, Bart.*
- 46. A Holy Family, and S. Catherine. Belonging to the *Duke of Buccleuch.*
No. 48.
- 47. Riposo. Belonging to the *Earl of Northbrook.* No. 44.
- 48. S. James. Same collection. No. 47.

DOSSO DOSSI.

(1479—1542.)

- *1. Rome. Borghese Villa. Circe. Vol. IV., p. 11.
- 2. Rome. Borghese Villa. Calisto.
- 3. Rome. Borghese Villa. Apollo and Daphne.
- 4. Rome. Borghese Villa. Sick man and saints.
- *5. Rome. Borghese Villa. Saul and David. „ p. 12.
- 6. Rome. Scossacavalli Palace. Alphonse I. hunting.
- 7. Rome. Doria Palace. Female warrior.
- 8. Rome. Doria Palace. Portrait of a man. [Morelli gives it to Pordenone.]
- 9. Rome. Prince Chigi. S. John and S. Paul. (See footnote.)
- *10. Rome. Capitol. Holy Family. Vol. IV., p. 14.
- 11. Modena. Cathedral. Virgin and saints.
- 12. Modena. Gallery. S. George.
- 13. Modena. Gallery. Nativity.
- *14. Modena. Gallery. Portrait of Ercole I. (Photo lent by *Dr. Harck.*) „ p. 22.
- 15. Modena. Gallery. A jester.

NOTE on No. 9.—A large work representing S. John and S. Paul, and two figures behind. S. John is writing; the attitude of S. Paul very characteristic of Dosso, one leg extended, the other drawn up. A bold landscape. A very fine work, analogous in style to the Capitol "Holy Family" of about that period.

*16.	Ferrara.	Gallery.	Virgin and saints.	<i>Chef d'œuvre.</i>	Vol. IV., p. 16.
*17.	Ferrara.	Gallery.	Vision of S. John.		" p. 15.
*18.	Florence.	Pitti.	S. John the Baptist.		" p. 17.
? *19.	Florence.	Pitti.	A nymph pursued by a satyr.		" p. 21.
*20.	Florence.	Pitti.	A merry group.		" p. 18.
*21.	Milan.	Brera.	S. Sebastian.		" p. 13.
*22.	Dresden.	Gallery.	S. George.		" p. 23.
*23.	Dresden.	Gallery.	S. Michael.		" p. 24.
24.	Dresden.	Gallery.	Four fathers of the church.	(Large.)	
*25.	Dresden.	Gallery.	Four fathers of the church.	(Small.)	" p. 20.
26.	Dresden.	Gallery.	Justice.	} The composition by Dosso Dossi. Execution by a pupil.	
27.	Dresden.	Gallery.	Peace.		
28.	Dresden.	Gallery.	Hora and chariot of Apollo.		
29.	Dresden.	Gallery.	A dream.		
30.	Berlin.	Gallery.	Altar-piece.		
*31.	Vienna.	Gallery.	S. Jerome.	<i>Signed.</i>	" p. 19.
*32.	Vienna.	Academy.	Hercules and pygmies.	(Photo lent by <i>B. Berenson, Esq.</i>)	" p. 26.
*33.	Vienna.	Comte Lanckoronski.	Zeus, Hermes and Iris.	(Photo lent by <i>B. Berenson, Esq.</i>)	" p. 25.
*34.	London.	National Gallery.	Muse and Court poet.		" p. 22.
35.	Hampton Court.		Madonna del Gallo.		
36.	Hampton Court.		St. William.	[The original of many copies, one of which belongs to Lord Lothian, another at Frankfort, &c. Catalogued under the name of Giorgione.] Here exhibited. No. 61.	
37.	Hampton Court.		A portrait.	No. 58. Also two other male portraits in the same collection, one here exhibited. No. 59.	
38.	Florence.		Portrait of a man.	Belonging to <i>C. Fairfax Murray, Esq.</i>	

To these may be added the following works now in England, in private
Collections:—

- 39. "Circe." Belonging to *R. H. Benson, Esq.* No. 54.
- 40. "The Judgment of Midas." At Castle Howard. *Earl of Carlisle.*
- 41. "Pianto, riso, ira," at Alnwick Castle.
- *42. Adoration of Magi. Belonging to *Ludwig Mond, Esq.* No. 63. Vol. IV., p. 29.
- 43. ? Vertumnus and Pomona. Belonging to the *Marquis of Northampton.*
No. 56. Partly the work of Battista del Dosso.
- 44. S. John the Baptist. Belonging to *Lord Wimborne.* No. 62.

BATTISTA DEL DOSSO.

(About 1480-1548.)

- | | |
|---|------------------|
| *1. Rome. Borghese Villa. A Nativity. | Vol. IV., p. 27. |
| 2. Rome. Doria Palace. Landscape and figures. | |
| 3. Rovigo. Gallery. Altar-piece. | |
| 4. Modena. Gallery. Portrait of Alphonso I. | |
| *5. Modena. Gallery. Madonna and saints. (Photo lent by <i>Dr. Harck.</i>) | „ p. 28. |
| 6. Bergamo. Gallery. Madonna and saints. | |
| 7. Reggio. Gallery. S. Michael. | |
| 8. Berlin. Harck Collection. Flight into Egypt. | |
| 9. London. Earl Brownlow. The wrestling between Orlando and Rodomonte. | |
| Here exhibited. No. 55. | |
| 10. Canford. Lord Wimborne. Nativity. No. 53 of this Exhibition. | |

Battista doubtless had a hand in many of his brother's works, particularly some now in the Dresden Gallery.

ANTONIO ALLEGRI DA CORREGGIO.

(1494—1534).

[The following List of the early Works of Correggio is based on Morelli's researches, as published in Vol. II., "The Galleries of Munich and Dresden." Up to about the year 1518 Correggio's Work shows unmistakable traces of Ferrarese influences.]

- | | |
|---|-------------------------|
| *1. Milan. Salone. Madonna. | Vol. IV., p. 33. |
| *2. Milan. Signor Frizzoni. Marriage of S. Catherine. (Photo presented by the owner.) | „ p. 31. |
| *3. Milan. Signor Crespi. Nativity. (Photo presented by the owner.) | Vol. VI., p. 8. |
| *4. Pavia. Gallery. Madonna and saints. | (Also exhibited No. 87) |
| *5. Florence. Uffizi. Madonna and angels [called Titian]. | Vol. IV., p. 39. |
| *6. Florence. Uffizi. Flight into Egypt. | „ p. 35. |
| *7. Florence. Uffizi. Madonna and Child. | „ p. 36. |
| 8. Modena. Gallery. Madonna Campori. | |
| 9. Bologna. Gallery. Copy of an early work. Virgin and Child and saints. | |
| *10. Munich. Gallery. Faun. | „ p. 40. |
| *11. Dresden. Gallery. Madonna of S. Francis. | „ p. 32. |
| *12. Sigmaringen. Madonna and Child, S. Elizabeth and little S. John. | Vol. VI., p. 12. |
| *13. Madrid. Gallery. Madonna and Child. | Vol. IV., p. 37. |
| 14. Milan. Brera. Copy of the lost Madonna d'Albinea. | |
| 15. Rome. Capitol. Copy of the lost Madonna d'Albinea. | |

To these may be added in England:—

- | | |
|--|----------|
| *16. SS. Martha and Mary between SS. Leonard and Peter. Belonging to Lord Ashburton. | „ p. 38. |
| 17. "Christ taking leave of His Mother." Belonging to <i>R. H. Benson, Esq.</i> Exhibited. No. 50. | |

18. Madonna, Child and S. James. At Hampton Court. Exhibited. No. 51.
Photographs of the later work of Correggio are shown. Vol. VI., pp. 13-21.

L'ORTOLANO.

(c. 1470—1525.)

- | | | |
|------|--|------------------|
| *1. | Rome. Borghese Villa. Descent from the cross. | Vol. IV., p. 42. |
| 2. | Rome. Prince Chigi. Three Saints. (See footnote.) | |
| 3. | Rome. Doria Palace. Nativity. | |
| *4. | Rome. Capitol. S. Sebastian. | „ p. 44. |
| *5. | Rome. Capitol. S. Nicholas. | „ p. 43. |
| *6. | Rome. Prince Parravicini. Madonna, Child and donor. (Photo presented by Signor Venturi.) | „ p. 46. |
| 7. | Ferrara. Cav. Santini. Crucifixion (called Dosso). (See footnote.) | |
| *8. | Newport, R.I. Mr. T. H. Davis. Nativity. [Formerly in the Borghese Gallery.] | „ p. 45. |
| *9. | Milan. Visconti-Venosta Collection. S. Francis. (Photo presented by Dr. Frizzoni.) | „ p. 48. |
| 10. | Bologna. Gallery. Virgin and Child, and choir of angels (called Dosso). (See footnote.) | |
| *11. | Naples. Gallery. Descent from the cross. | „ p. 47. |
| *12. | London. National Gallery. SS. Sebastian, Roch and Demetrius. | „ p. 41. |
| 13. | Modena. S. Pietro. La Pietà. | |

To these may perhaps be added, on account of their similarity to No. 8—

- | | | |
|------|--|----------------|
| 14. | Taplow Court. W. H. Grenfell, Esq. The Riposo. Here exhibited. No. 45. | |
| 15. | London. R. Crawshay, Esq. Holy Family. Here exhibited. No. 45A. | |
| *16. | Berlin. Gallery. Adoration of the Magi. No. 261. | „ III., p. 33. |

Many small works of an inferior character are attributed to Ortolano, notably some poor productions of the School of Garofalo, in the sacristy of the cathedral at Ferrara, and two pictures in the gallery of the same city. Morelli ascribed those of the above-mentioned list that he was acquainted with to Garofalo; but they must be attributed to a far more powerful painter than the conventional Garofalo.

NOTE on No. 2.—In the Chigi Palace there is also an "Ascension," a large work, apparently Ferrarese, on panel, split in three places. It is hung very high, so that the date it is said to bear is not easily seen. Figures nearly life-size; Christ ascends into heaven, fully robed in white; above, a multitude of angels and cherubs, below, the twelve Apostles. Fine landscape. The colouring brilliant, and the lights strong, especially on the figure of Christ.

NOTE on Nos. 7 & 10.—Both pictures vividly recall Dosso. In the large "Crucifixion" the characteristic foliage of Ortolano recurs; the much smaller work at Bologna is one of great charm and richness of colouring. It has an arched top.

GIROLAMO DA CARPI.

(1501—1561.)

- *1. Bologna. S. Martino. A *signed* work, dated 1530.

Vol. IV., p. 53.

Several more works are ascribed doubtfully to this painter, who was an assistant and imitator of Dosso and Garofalo. Among them are the following :—

- *2. Ferrara. Gallery. Miracle of S. Anthony of Padua.

„ p. 55.

- *3. Ferrara. Gallery. S. Catherine.

„ p. 54.

- *4. Florence. Uffizi. Martha and Mary at the feet of Christ.

„ p. 57.

5. Dresden. Gallery. Judith and Holofernes.

6. Dresden. Gallery. "Opportunity."

7. Dresden. Gallery. Rape of Ganymede.

- *8. Buda-Pesth. Gallery. Adulteress.

„ p. 56.

9. London. Venus and Cupid. Belonging to *G. Salting, Esq.*

BAGNACAVALLLO.

(1484—1542.)

1. Forli. Gallery and saints. *Chef-d'œuvre.*

2. Rome. Colonna Gallery. Cavalcade.

3. Rome. Palace Scossacavalli. Pietà.

4. Bologna. Misericordia. Virgin and saints.

5. Bologna. Gallery. Marriage of S. Catherine.

- *6. Bologna. Gallery. Holy Family and saints.

Vol. IV., p. 59.

- *7. Dresden. Gallery. Altar-piece.

„ p. 60.

8. Berlin. Gallery. Saints.

- *9. Paris. Louvre. Circumcision. [Morelli says by Giulio Romano.]

„ p. 61.

The drawing for this is at Chatsworth.

SCARSELLINO.

(1552—1620.)

1. Rome. Borghese Villa. Diana bathing.

2. Rome. Borghese Villa. Venus emerging from the bath.

3. Rome. Palace Doria. Deluge.

4. Rome. Capitol. Several small works.

5. Milan. Brera. Altar-piece.

6. Ferrara. Gallery. Several works.

7. Modena. Gallery. Several works.

8. Bologna. Gallery. Several works.

9. Dresden. Gallery. Flight into Egypt.

10. Dresden. Gallery. Holy Family.

11. Dresden. Gallery. Holy Family and saints.

12. Dresden. Gallery. Virgin and Child and saints.

13. London. Sir Charles Turner. Madonna, S. Catherine and the two Holy Children.

Other works of this insignificant artist can be found in the galleries of Europe.

GASPAR PAGANI.

- *1. Modena. Gallery. Madonna, Child and saints. Vol. IV., p. 58.

STEFANO FALZAGALLONE.

- *1. Ferrara. Gallery. Pentecost. Vol. IV., p. 70.
 2. Ferrara. Gallery. Resurrection. Dated 1529.
 3. Ferrara. Gallery. Madonna, SS. Roch and Antony. 1530.
 4. Ferrara. S. Domenico. Frescoes.

BIAGIO PUPINI.

1. Bologna. Gallery. Adoration.
 2. Bologna. S. Giacomo Maggiore. Altar-piece.
 3. Rome. Countess Lovatelli. Marriage of S. Catherine.

NICCOLO PISANO.

In the following work, which is *signed*, Niccolo shows himself an imitator of Ortolano :—

- *1. Bologna. Gallery. Pietà. Vol. IV., p. 69.

Probably the large altar-piece belonging to Lord Wimborne, under the name of Ortolano, is the work of Niccolo Pisano (No. 65 of this Exhibition).

GIAN GHERARDO DELLE CATENE DA PARMA.

1. Modena. Gallery. Madonna and saints.
 2. Modena. Gallery. Crucifixion.
 3. Modena. S. Pietro. Madonna and saints. [Documentary proofs.]

H. F. C.



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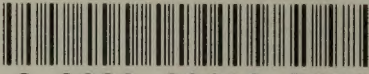
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